FILM PSYCHOLOGY

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1.EMOTION OF DEPENDENCY

When someone is dependent upon other for his/her pleasure, it is called as `Emotional dependence. Under this state of mind, one wants continuous exposure and company of other. But sometimes, lover tries to hide his emotional dependence because of ego(self-respect). And sometimes, one enjoys the dependence of other and feels proud of himself/herself. This can be made clearer by the example given below:

1. Film `Maine Pyar Kiya'. Prem continuously wants Suman's company.
   Scene i) "Tum nahin jaaogi to main bhi nahin jaaonga"
   (Suman enjoys his dependence)
   "Bolo na kyon"?
   (Prem tries to hide his dependency because of his` ego')
   "Nahin bataoonga"
   Scene ii) When Prem finds that he is totally dependent on her for his pleasure and at the same time she is playing with his emotions, he is irritated and decides to overlook her to bring her down. Now, she tries to cool him.
   "Baat nahin karoge?"
   He expresses his anger
   "Abhi mood nahin hai"(but when she gives a dose of love)
   "I" "love" (her love dominates over his ego and he get excited, then ask eagerly)"I Love, What?"
   "Abhi mood nahin hai"(Suman replies)
   (This irritates Prem's ego. He tries to show that he is not dependent on her, superficially shows that he doesn't like a girl like her.
   "Maan ladki aisi ho jo salwar kurta bilikul nahin pahenti ho" jiske baal lambe nahin, chhote chhote hon"
   "Prem's mother interfere, aisee ladki badon ki izzat, bachchon se pyar nahin karegi, Mater nahin cheelegi"
   Suman replies."Chheelegi na"
   Note: Here we find good battle between ego and love. We find power of love dominates over ego).

2. Film"Ek Duje ke Liye":
   Vasu's dependence is well expressed in the song by Balasubramayam,"

"Tere mere beech mein kaisa hai ye bandhan Anjana" He want to break the wall between two room to see her. Both are totally dependent on each other. They call this dependence as "Mysterious Bandhan"

3 Film" Love story": Both lovers are totally charged to see & meet each other. Their dependence is very well expressed in the song"Yaad aa rahi hai, teri yaad aa rahi hai.

4.Film," Ek jaan hain hum": Yaad teri aayegi, mujhko bada satayegi, zid ye teri jhooti meri jaan le ke jaayegi"

5.Film "Muqqadar ka Sikandar"
"O….Sathi re….. tere bina bhi kya jeena"
6.Film "Raja Hindustani:"Pardesi pardesi jaana nahin ,mujhe chhodke."
7.Film :"Dil hai ke manta nahin"
"Mainu ishqa da lagiya rog, mainu bachne di nayyo ummeed.
8.Film"Kuchh Kuchh hota hai,"Tujhe yaad na meri aayee kisi se ab kya kehna"

Note: This emotion of dependency was very brilliantly expressed in"Maine Pyar Kiya"

2."EMOTION OF PASSION
(A violent emotion of love)

1.Film: "Ek Duje ke Liye"

Scene i):'Vasu is charged with 'Passion'
He embraces Sapna in front of her mother.

Scene ii) Sapna is also charged with violent emotion of Passion, when her mother burns Vasu's photo, she puts the ashes in tea and drink it.

Scene iii) when Sapna's mother erases name of Vasu, Sapna writes his name on entire wall.

Scene iv) Under the influence of this emotion. Vasu switches the light button ON and OFF whole night to express his love for Sapna. And to show intense emotion of love for her.

2.Film:" Aashiqui" :

Hero is charged 'with Passion emotion, he puts his hand over burning flame of candle until it raises blisters on his hand.

Heroin is also charged with Passion emotion; she threatens her boss that she will burn her face if he tries to harm her lover

3.Film "Ek Duje ke Liye" Hero jumps into water to prove his love though he does not know swimming.
The same was shown in Film "Tejab,the Hero
jumps down from top of building.

4. Film "Maine pyar kiya" Scene i)

In song "Dil Deewana……". Prem is charged with intense feeling of love. He opens the gate of Suman's father. He says "the Passion is moving through his blood:

"Nas nas mein mohabbat banke lahu daude aur pukare"

Scene ii) In rage Prem leaves his bungalow and spend a hard life.

Although his hand is bleeding, he tries to lift a heavy stone.

5.Film" Tawayaf" song: "badi der se aankhe lagi thi, huzur aate aate bahot der kar dee",

Heroin crosses limits to prove her love for Hero, she consumed poison in Passion emotion.

6. Film:"Prem Qaidee".

The Heroine tries to commit suicide but Hero saves her

(Note: This emotion is the pillar of many past and present film. It can be use in future also))

"3. EMOTION OF CARE"

Man has a strong desire that he should be cared,helped,loved by someone. Caring & helping each other is necessary. As man is social animal.

Let's have example of scenes of different successful film.

1.Film:" Phool aur Paththar": Various scenes were used to depict this emotion of care in entire movie.
Heroine (Meenakumari) arranges hero's home in a good order. She cooks for hero and look after like a wife though they were un married. (No social approves relation). In return, Hero gives her food,shelter and his name as husband

2.Film:" Film "Prem pratigya"
As this movie was remake of film phool aur paththar. Same was done Here. Madhudri was taking care of Mithunda without social approved relation.

3. Film Chori-chori

Hero shares food, money, company,room. Without having social approved relation. He solves her all problem. He saves from criminal and help her to meets her prince charming.

4. Film"Dil hai ke manta nahin". It was remake of chori-chori. therefore everything was same.

5. Film"Jab we met"

both hero-heroine take care of each other. Emotion of taking care of each other was successfully potrayed.

6. Film:"Maine pyar kiya":

Bhagyashree shows great concern for Salman
Scene-1: Suman: -"Unhone khana nahi khaya
L.Berde-"to apapne bhi nahin khaya hoga/
Scene 2: Suman prepares sweater for Prem to protect him from cold

Scene 3: Prem expresses his
for Prem ‘Saajan’ can be seen in the song given below:

“Main to maangu saajan
Rahe salamat mera sajna aur sajna ka aangan
Iske siva dil rab se kuchh bhi maange na

7.Film” Chandani”: desire to massage her leg with iodex in order to give her relief from the pain.
Song--: Her(Suman) feeling of concern
When Rishi paralyzed, Sridevi helps him a lot.

Song: “Aa meri jaan main tujh mein apni jaan rakh doon.

Scene: She help him with wheelchair and gives him confidence and hope.

7. Film:”Baghi”:
Hero takes Nagma out of brothel to show beautiful world around.
Song”kaisa lagta hai/ achchha lagta hai.
Pyar ka sapna sachcha lagta hai.

(Note: - This emotion is mostly used in love story. It is wonderful and high repetition value)

4.EXPRESSION OF LOVE

When lover is charged with the strong feeling of love, they feel intense desire to express their love. This expression of feeling is very much pleasurable.

Let's see some examples.

1. Film:Maine pyar kiya:
   "Prem express his feeling in a letter
   Tum roti ho to main rota hoon
   Tum hansti ho to main hansta hoon
   Ye pyar nahi to kya hai"

2. Film:Saajan
   Heroine Expresses Her love in many letters praising him. She presents a locket to her Saajan.

3. Film:" Jab jab phool khile"

   Scene1: Shashi Kapoor expresses it indirectly in form of a song:
   "Ek tha gul ek thi bulbul" .

   Scene2: "but at one point, his feelings become so intense
   that he directly says
   "Main tumse pyar karta hoon
   Sach memsaab main tumse
   Pyar karta hoon" but when he comes back to normal, he blushed with shame

4. Film: "Raja Hindustani"
   As it is remake of Jab jab phool khile
   At one point Raja Amir Khan expresses his love for memsaab 'karishma kapoor'

5. Film Saajan: Madhuri express her love through a song given below:
   "bahot pyar karte hain tumse sanam
   Qasam chahe le lo khuda ki qasam"

6. Film:”Aashiqui”

Hero expresses his love in scene where he burns his hand.
In another scene, he writes “I Love You” on road by using lighting Candles
(This emotion is used in love story, it has high repeat value)

5. PRAISE

Every one of us has desire to get praised from dream girl and to impress her

Let's see few examples:

1. Film:"Jab jab phool khile"

Scene-1: "Tum phool lagane kyon nahi aaye
Tum roj aaya karo,
Hearing this, Shashi(hero) feels very happy

Scene -2 "in one Scenes heroine Nanda says
"Tum bahot Achchhe ho
In bulbul song, she praises the story
"Gaaona chup kyon ho gaye
Bahot achchhi kahani hai"

2. Film "Raja Hindustani"
Raja is taxi driver; he plays FM song in taxi. Karishma doesn't like it. Then Amir Sing a romantic song. Karishma like it very much, says continue singing as voice and feeling is good. this makes Raja very happy.

ttablished
In one Scene, Amir ask Karishma ,
" memsaab hum DILBAR JANI HAIN"
Raja enjoys the praise very much.

(note:- This emotion of praise is not used much but has great potential)

6.EMOTION/PLEASURE FROM TOUCH

a) When a deep love is established between lovers then one conceives other's body(soul) as his(her) own property. In other words, one doesn't hesitate to touch other's body.

b) Man has intense desire to touch opposite sex's body/soul. It gives bliss.

Both (a) and (b) are expressed very well in some films.

Let's have examples of two films:

1. "Ek duje ke liye"

Scene-1
Hero kamal hassan cuts heroine's nail with his teeth (he feels heroine's nails as his own nail.

Scene-2
Kamal spins 'Top' on her bare stomach (this is very pleasant
Feelings. Not only to hero but to audience also)

2. "Prem Qiadee"
This emotion (i.e. pleasure from touch is very well used in prem qaidee)

Scene-1) she tells him to put 'Dupatta' over her bosom. (Here, the audience expects his hand may touch heroine bosom, this gives pleasant feeling)

Scene-2) "she tells him to take out the purse from her bra

Scene-3) She tells him further to close the zip of her open 'kurti'. When hero does this an excitement felt by the audience.

7.LOVE OVER LUST EMOTION

As we know, man has a very strong desire to impress his dream girl and to great praised from her. So, in our Hindi film, often the hero impresses heroine by proving that he loves only her soul and not her body. This domination of love over lust proves to be a hit scene in Hindi as well as in English films.

1. Film “mitti aur sona”:
   When hero pays her the amount, she offers her body but hero refuses the offer
   “mujhe tumhara jism nahin, tumahara pyar chahiye”

2. Film “Baaghi”:
   Here also hero pays the heroine the charge to be paid to pros. But hero doesn’t play with her body, instead he gives her hope, confidence, care and love.

3. Film “Pretty woman”:
   This is English film, here too hero pays the heroine Julia Robert her charge but doesn’t ask anything in return
   . hero doesn’t show lust for her body instead gives care,gift and respect.

4. Film “prem pratigya” and phool aur paththar”

   The hero comes to home when she is alone. She fears of rape and keep knife ready to defend her but hero simply puts bed sheet over her body to save her from cold.

5. Film” chori-chori”, “dil hai ke manta nahin” and “jab we met”

   In all these films due to unfavorable circumstances they have to share single/common room. Heroine doesn’t fear.

   (Note: This emotion is always liked by Hindi English audience)

8.DREAM COME TRUE EMOTION

We all dream to have a dreamy life with dream girl in dreamy world. When it happens, we are full of excitement. Such emotion is always expressed through songs.

1.Film:"Guide"

Song-1: "onthon se kheench ke aanchal, pairo mein bandhi maine payal, roko na dil ki udan ko, dil wo chala,…
Aaj phir jeene ki tamanna hai…..Aaj phir marne ka irada hai.

Song-2:" Tumjo mil gaye ho to ye lagta hai
Ke Jahan mil gaya……
……

Song-3:"Aap ki nazron ne samjha pyar ke qabil mujhe
dil ki dhadkan sambhal jaa
Mil gayi manzil mujhe……

Song-4"Do sitaron ka zameen pe milan hai aaj ki raat
Saari duniya nazar aati hai Dulhan aaj ki raaat……

Song-5:"Kaisa lagta hai , achchcha lagta hai
Pyar ka sapna sachcha lagta hai

(This emotion is expressed through evergreen song, very high repeat value, audience like to listen song again and again)

9.SHYNESS

In urdu it is said Sharam aurat ka Zever hota hai i.e. 'shyness' is the main ornament of woman. Moreover, it is symbol of innocence, faithfulness and purity.

Girls' shyness touches heart of a man. The audience like it & enjoy it.

Let's see two examples from super hit film, "Maine pyar kiya"

Scene-1. Laxmikant Berde:"kya kehte hain wo?"
Suman:"kehte hain teen dafa kaan pakad kar kaho " I Love You" .
khudi jaa ke baith gaya hai ladkiyon ke beech, "Mujhe sharam aati hai"

Scene-2 In another Scene, when mother accepts Suman as 'Bahu', Salman gives her a ring. She lifts the phone ahe says, "and hides her face due to excessive shyness.
She says, "Aaj maan ne mujh se kuchh kaha hai".

(Note:- The audience enjoys bhagyashree's shyness. Due to her "shyness", she appears innocent and intimate. It touches the audience heart deeply.

10. COMPANY & PROMISE

Lover has an intense desire to live together and to have company of each other for ever i.e., janam janam. They promise each other for doing so.

Let's see some examples:

Song-1: Promise. One promises other that he will be with her forever in spite of all difficulties.

"kabhi tera daman na chhodenge hum
Chahe zamana kare lakhon sitam"

Song-2:

"Dil deewana bin sajna ke mane na
Ye pagla hai samjhane se samjhe na"

Here, she expresses that she is mad of his company.

Song-3:

"Sau baar janam lenge, sau baar fana honge
Ay jaane wafa phir bhi hum tum na juda honge.

Song-4:

"Hum bane tum bane ek duje ke liye, usko Qasam(promise)
jo bichhad k ek pal bhi jiye

Song-5:

"yug yug se , ye geet milan ke gaate rahen hain, gaate rahenge.
Here yug yug implies janam janam i.e. for ever

Song-6:

"Har janam mein hamara milan(company) ho rahe …….
Main tumhe devta maan loo….

(Note: - This feeling and emotion is mostly expressed through song. Ans such company and promise song are very touchy & has very great repeat value we still remember such songs).

11.SACRIFICE EMOTION

This emotion comes under heading “pain emotion”. Sometimes man becomes helpless and he does not have any alternatives except to sacrifice for the benefit of others. We feel a deep sympathy and respect for the character who sacrifices his life for humanity and good moral values.
Examples of such a person is “Gandhi”, Shaheed Bhagat Singh” etc.

This Emotion is mostly used in ‘Triangle Story’. In Such stories, there are three persons (two boys and one girl or two girls and one boy). Out of these three persons, one has no alternative expect the sacrifice of his (her) love.

Let us see some examples from superhit films.

1. Film “Saagar”:

Kamal Hassan loves Dimple Deeply. But at one tragic point, he become helpless and there is no way left-except the sacrifice of his love for the benefits of his friend (Rishi Kapoor). He gives the sacrifice happily and sadly.

Scene-1. ‘Kamal’ Sprinkles water on his face to hide his tears and tries to smile though his heart is weeping.

Note :-This emotion of “SACRIFICE” was excellently expressed in this scene and it proved to be one of the historic scene in the Hindi Films.

This Emotion has torn the heart of the audience to pieces. Even today, we remember the agony of the tragic scene.

Later, his sacrifice was noticed by “Rishi” and “Dimple”.
They Feel a deep sympathy with him.

Scene-2. Rishi says,
“Hum hanste rahe aur woh hamara saath hansta raha. Uski ek-ek hansi gam ke saat- saat Sagaron ko paar karke aati rahi aur hum ne dhyan hi nahin diya”.

Film 2:-"SANGAM": In this film, Rajendra Kumar sacrificed his life with committing suicide so as to clear the doubt of Raj Kapoor (His closest friend):-

Film 3:-`Dil ek Mandir': In this Film, in climax dying Raj Kumaar revived by the hard effort of Rajendra Kumar. While Raj Kumar loses his life.

There are some triangular films in which Rich person has to sacrifice his love in favor of Poor Hero.
For example, in "Saajan" Sanjay Dutt gets heroine's love.

In "Rangeela', Amir khan gets the love of heroine Urmila Matondkar.

Both films were Super hit as the Poor Hero Wins. The mass audience belongs to poor class. So, they enjoy victory of Hero of their class.

12. "SORROW (DARD) EMOTION"

Due to some misunderstanding between Lovers, they get separated. Then, either both of them feel deep sorrow or one of the two feels agony.

The character under the sorrow is a very sympathetic character and audience feels deep 'Sympathy' and 'Love' with him.

In film "Amanush", we loved and felt a deep sympathy with "Uttam Kumar", similarly in "Muqaddar Ka Sikandar", we loved Amitabh, as he was sympathetic character. The same is true for "Dilip Kumar" of film "Devdaas"

Now let's see some scenes in this regard.

1. Film "Amanush"

Scene-1. In police station, Uttam Kumar says
"chabuk taqleeph nahin deta hai
Taqleeph deti hain Batein jo yad rah jaati hain".

(Here, we find that his sorrow is more painful than the "Chabuk")
In the two songs he expresses his sorrow.

Song 1: "Yeh Na puchho koi hamein zehar kyon pee liya, Zehar jo pee Liya to thoda sa jee liya".

Here, we can see that he is not able to bear the pain (sorrow) given by his beloved (lass). In order to forget this pain, he takes to drinking otherwise, he cannot survive. Here we feel sympathy with him.

Song 2: His sorrow is very well expressed in song:

"Dil aisa Kisine mera toda
Barbadi ki taraf aisa moda
Ek Bhale manush ko Amanush
Bana ke Chhoda……"

Note: Here, he says that her hatred made him "Amanush" i.e.
Film 2 "Muqaddar ka Sikandar":

Here, there is a misunderstanding between hero & heroine. She has misconception that he is a thief and therefore she hates him.
Hence, Hero is suffering from deep sorrow and he drinks alcohol (& goes to mujra) to forget this pain.

Scene 1: He takes wine with pyare lal and murmurs heroin's name.
"Mem Saab" "Memsaab"

Scene 2: In order to get some relief from the pain, he goes to zohara bai's kotha. He expresses his sorrow and request her to care it.

Song: "Too Maseeha Mohabbat ke maron ka hai"
Hum tera naam sunke chale aaye hai
Ab dava de, ya dede zehar
Teri mehfil main ye dil jale aaye hain"
(Here "Dilzale" means "Sufferes of Love")

Note: This emotion was very well expressed in both films. Therefore they were turned out hit.

Now Let's see an old film "Devdaas" which was also based on "misunderstanding emotion that turned into a deep sorrow.

3. Film "Devdaas":

Here, Dilip (Devdaas) is suffering from deep depression he also takes the help of "Wine" & "Mujra" to get relief from the pain, resulted by heroin's misunderstanding, Chandramukhi tries to relive him from the pain, but she herself does not know the care of his broken heart.

She says:
"Tere dil ko jo lubhade woh Ada kahan se laaon.
Tere gum ko jo Bhulade woh Dava kahan se laaon."

Not only "Chandra mukhi" but the audience also feels sympathy for him. We love him, we like him we wish that he should be relieved of

his suffering. Finally, he is relieved of his pain by death we all feel very sad at about the end.
Note: In all the above three films, the central emotion was “deep sorrow” resulted by heroin’s “misunderstanding”, we always feel sympathy for losers. Hence, we were connected with all the above three central characters of the three films. We were totally griped by this emotion and therefore they resulted in big hits.

2) For introvert, depressed & serious audience, this emotion proves to be excellent. It touches their heart to the maximum depth.

13 SILENT LOVE (& hesitation feeling)

Sometimes, there is a big difference between statue of hero & heroin (i.e lover). In this situation, one hesitates to express his (her) feeling (love) for other and loves the other silently. This is known as "Silent Love".

Let's have some examples of films.

1) Film "MILAN":

In this movie,
Sunil dutt is a boatman whereas Nutan is landlord's daughter. Therefore, he hesitates to a Express his love for her. But he loves her silently. He expresses it in some scenes & songs.

Song 1: "Raam Kare aisa ho jaye
meri nindiya tohe mil jaye
main jaagoon too so jaye..."

2) Film "JAB JAB PHOOL KHILE":

Here "Shashi" is also a "Boatman", a common man, while Nanda is a rich lady. Therefore, he hesitates to express his love and he loves her silently, sometimes he expresses it indirectly.

“Ek tha Gul aur Ek thi Bulbul Dono Chaman mein Rehte the..."

3) Film "SHOLAY":

Amit loves "Radha". But he cannot marry her because she is a widow. Moreover, she is a daughter of "Thakur Gharana" while he is a thief.

In one scene, Dharmendra tries to prevent him to do so.
Dharmendra: "Kya Bolta hai, Thakur Hamein Jaan se maar dega.."

Amit and Radha both love each other, but they hesitate to express it directly and therefore they love each other too silently.
They express it silently. Amit silently expresses it by using "mouth organ" while she expresses it by lighting candle.

Note: "Silent love" & hesitation feeling used in many super hit films. It is one of the best emotions used in love stories.

14 COMPLAINT/ HATRED/ ANGER EMOTION FOR SOCIETY

Part "A"

Society is formed by a collection of people. Its main aim is to help the mankind, Society has laid down law in this regard. But sometimes, law and society itself appears as the biggest enemy of mankind.

Then, man feels hatred for society and its law. He mostly expresses his hatred by anger or frustration emotion.

Let's see some scenes of various hit films in this regard.

1) Film "Ghayal":

Scene 1: Sunny goes to police station to lodge a complaint about his brother's missing. But the Police in charge avoids him. This makes him angry he shouts.

"Yeh wardi tumhe, Hamari batein sune ke liye mili hain,
yeh tariqa hai koi baat kar ne ka"
(& rich). Goonda of Criminal. This he expresses.
The policeman slaps a young student (This symbolically represents that; police can insult Civilian' but a Civilian' can't do anything). This shows the helplessness of Civilian' against 'police'.

Scene 2: In one of the scenes, sunny (Ajay) is charged with great hatred and anger against corrupted police and the law. As, the police prosecutes only the weak (& poor) criminal while helps the strong

"Zhak marti hai police, pahan lo balwant ka patta,
chaato uske talwe, Dikhao apni bahaduri (mardan gi) in
kamzoram per. Law is my foot, you bastard.

Note: Here we can see Ajay's anger for the law of society. Here, he shows his frustration to the maximum degree against the present system of law & its implementation.
Part B

2. Sometimes we are in deep trouble and we need help from society but it doesn't turn up. Then we feel the greatest hatred for society. This we can see in an acene of "Ghayal"

Scene: When his “Bhabhi" tries to make him cool, he gates excited with frustration.

“Kiai ka kya Gaya hai. Bhai mera aaya hai. Yah Andhon ka, Bahron ka Shahar hai, Paththar hain sab log. main in paththaron ae, Rk mahine de paagioni ki tarah ear takra raha hoon.

Scene: we shout with frustration when his brother dies.

"Mere Bhai ko maar dala", Are margaye kya aub? Koi sunraha hai?

Note: In "Ghayal", this emotion was very brilliantly used.

2. Film "SAARAANSH":

As stated before, Lavis made to benefit the mankind. But Sometimes, It appears as the biggest enemy of man. This was excellently shown in "SAARANSH"

Scene: Anupam is under a deep depression. He goes to custom in the airport to collect the ash of his son's dead body. But there, he finds a big queue as well as a lot of clearance problems. This increases his frustration. He shouts with frustration.

"Main koi colour T.V, Freeze nahin lene aya hoon, Apne bete ki raakh lene aya hoon".

Note: This is an historic and memorable scene. Even today. This scene is echoing on our soul. We can never forget such scenes.

3. Film "AARADHANA":

How society's law brings pain. in one's life is well expressed in "AARADHANA"

Story: ‘Sharmila Tagore’ marries ‘Rajesh' in a temple but society is unaware of this fact. Unfortunately, Rajesh dies In a war. Now she is in deep trouble because of society's evil Law.

She has to leave her child in fear of society. She longs to see her son She wish to hear the word “Mother” from her son and the day, he (son) becomes young he calls her as mother" "Devi", “Mahaan" and all her pain of the past turns great pleasure.

Note: This emotion is good emotion. It was found in most of the hit social films. The same emotion was also used in "SAMADHI" and "DARD".

15. "DUALISM" OF SOCIETY

Society's respectable persons pay visits to prostitutes and at the same times they hate them. It is known as "dualism".

We feel hatred for such dualistic nature of society.

This can be seen in various films.

1. Film "Baaghi":

In the party, a respectable person takes objection against heroin's (a prostitute's) presence. Salman shouts

"Yeh maar leki sharfat ki nishani hai". Magar yeh ghar mein naujawan biwi ke hote hue wahan kyon gaya tha? Thus, he proves wickedness of the person.

2. Film "Amanush":

Hero (Uttam Kumar) discloses the wickedness of Pandit.

"Sala raat ko Veshya ke paas jata hai, aur din mein unhe Achhoot samazata hai. Pila do saale ko sharab".

3. Film "Mitti aur Sona" & "Hanste Zakham":

In police station, one policeman who caught heroin, asks her.

"Tum yeh dhanda chhodkar shaadi kyon nahin kar leti?" She replied bitterly "Kaun karega shaadi? Tum karoge?" (he blushes with shame)

Note: In this scene, policeman only blames her but doesn't want to help her.

16. "CLASH / CONFRONTATION"

When the two persons differ on an opinion, standing face to face, a good confrontation scene result.

Recently, we have seen a confrontation (clash) between the two legends i.e. 'Dilip Kumar' & 'Rajkumar'.

Let's have some scenes from different films.

1. "DEEWAR":

Scene 1: Amit & Shashi have opposite concepts. And hence, they confront with each other.

Amit: Tere paas kya hai, mere paas to bangla hai, Gadi hai, Bahot sara paisa hai, Tere paas kya hai.

Shashi: Mere paas "Maan" hai.

Scene 2: Bhai, Tum sign karoge ki nahin?

Amit: Jaao pahle unse sign lekar aao, jinhone mere haath par likh diya tha ki, “Mera Baap Chor hai”.

Note: This confrontation scene was one of the best scenes of "Deewar". This emotion is a very useful emotion with respect to success of a confrontation / Clash film. This emotion (i.e confrontation) is mostly expressed by good dialogues.

2. Film "SAUDAGAR"

Here, also there is a misunderstanding between the two close friends. Now, they conceive each other as enemy. They confront with each other, of course, this confrontation was expressed by good dialogues.

Let's have some of the dialogues.

Raj: "Hum marenge, Zaroor marenge lekin tab Jagah bhi Hamari hogi, goli bhi hamari hogi aur waqt bhi hamara hoga."

Dilip: "Goli bhi Teri, Jagah bhi teri, Din bole din, Shaam bole shaam, Awaj de tere samne main khada miloonga."

3. Film "SHOLAY"

In "Sholay", the confrontation between "Gabbar" & "Thakur" was very well expressed.

Scene 1: Gabbar: "Too kya ladega Thakur, tere to haath kaat kar phenk chuka hoon"

Thakur: "Saanp ko haath se nahin, pairon se kuchala jata hai Gabbar, Tere liye to mere pair hi qaphi hain."

Scene 2:

Gabbar: Mujhse dusmani bahot mehngi padegi.

Thakur: Bees saal jail mein rehne ke baad, sub bhool jaaoge.

Gabbar: Koi Deewar itni majboot nahin bani, jo Gabbar ko bees saal rok sake.

Similarly, a very good confrontation/clash was used in the hit films given below:

1. "Raam Lakhan" - Between "Jacki" & "Anil"

2. "Karma" - Between "Dilip" & "Naseer"
   Between "Dilip"& "Anupamkher"

3. "Vidhata" - Between "Dilip" & "Sanjeev"

4. "Marte Dam Tak" - Between "Rajkumar" & "Ompuri"

5. "Trishul" - Between "Amit" & "Sanjeev"

6. "Khudgarzh" - Between "Shatru" & "Jitendra"

7. "Hukumat" - Between "Dharam" & "Sadashiv"

8. "Mera Gaon Mera Desh" - Between "Dharam" & "Vinod"

9. "Shakti" - Between "Dilip" & "Amit"

10. “Vansh” - Between “Siddharth” & “Sudesh berry”

Note: This confrontation/clash emotion is very useful. This mainly touches the male audience. It was used in many super hit films.

17. CORRUPTION & INJUSTICE

"CORRUPTION & INJUSTICE" results in "FRUSTRATION/ HELPLESSSNESS"

Today's respect and life of common people are facing a challenge from criminals, corrupted politicians, corrupted policemen, and rich persons. This was expressed in some of the hit films like Pratighat, Kaalchakra, Andha Kanoon, Aaj Ki Awaz, Meri Aaaaz Suno, Pratibandh, Ghayal, Izzat etc.

Let's see in detail: -

1.Film "Pratighat" - A wife is undressed before husband by a goonda and she is totally helpless.

2. Film "Aaj ki Awaz" - Sister is raped before her brother & he is helpless.

3.Film "Kaalchakra" - Goonda does mischief with sister before her brother & he is helpless. Later, she is raped and killed by him (Goonda).

4.Film "Izzat" - A policeman's sister is raped and killed by the son of a rich person who has good relation with currupted policeman currupted politician and the policeman (i.e. JACKIE) is helpless.

5.Film "Ghayal" - Sunny's brother is killed by Amrish Puri, a rich person, who has good relation with Judge, Police department and goondas. Later, Sunny is accused for his (Raj Babbar's) murder.

Note: This is mostly used in 'ACTION' film and it mainly touches the male audience.

18.TERROR Emotion

It is nothing but a fearful (terrific) atmosphere. Its Create a feeling of fear in the audience. Terror (extreme fear) emotion was used in some of 'super hits' films

Let's take first,

1) "Mera Gaon Mera Desh": The terrific atmosphere of this film still terrifies us. We still remember the terror of "JABBAR SINGH".

2) Film "SHOLAY": In this film, the terrific atmosphere was very well created. We still remember the terror of "GABBAR SINGH".

"Yahan se pachas pachas kos door gaon mein, jab bacha rota hai to maan kehti hai soja, nahin toh Gabbar Singh Aa jayegha".

Note: Here, we can see the effect of background music which simulates the fearful environment.

3) Film "Pratibandh": In this film also, a good effort was made to create the terrific atmosphere. Here, the terror is "SPOT NANA".

Note: This emotion is an excellent emotion. It has contributed very much in the historic success of "SHOLAY" & "MERA GAON MERA DESH".

4) Film "Pratighaat": In this film, terror is produced by the terrific activity of "KALI" & his men. He kills a policeman in a crowd openly & undresses a wife before a husband publicly.

5) Film "Hukumat": Here, the terror is D.B.D.N. i.e., "Sadashiv Amrapurkar". The terrific atmosphere is produced by the terrific activity of D.B.D.N & his men.

Note: Here, we can note an interesting point "Terror emotion has a very strong power. It touches the audience heart very deeply and therefore; we still remember the names of all the terrific characters used in the past super hit films.

For example, we still know "Gabbar Singh". This man even dominated over his own individuality i.e., Amjad Khan. Similarly, we still remember the name of other terrific characters also “Aashutosh Rana” Gardish.

19. SYMPATHETIC CRIMINAL

When a man becomes criminal, often, the society (i.e. Atmosphere around him) is found to be more responsible than the criminal himself. Therefore, society is mostly blamed for his crime. This is well expressed in some of the hit films.

1. Film: "Deewar": Society's injustice makes Amit Criminal. He doesn't blame himself for his crime. He blames the evil environment around him.

Scene: "Jaao Pahle unse sign lekar aao Jisne mere haath per likh diya ki mera baap chor hai".

The audience does not blame Amit for his crime & feel a deep love and sympathy for him.

2) Film: "Mujrim": Here also, we can see that the evil environment makes him "MUJRIM". Mithun is honest man but the society itself is impure he says "Mujrim na kahna muzhe logo Murjim to saara zamana hai".

3) Film "AWARA": In this film Rajkapoor suffers a lot from poverty & finally, he turns to "AWARA" helpless. But he doesn't conceive himself as AWARA (maujrim) he perceives himself as "A STAR (a pure and shiny thing) IN TRAGEDY". He sings –

"Awaara hoon, Avara hoon Ya Gardish main hoon, Aasmaan ka Tara hoon"

Note: Here, Rajkapoor is a very "Sympathetic Character".

4) Film: "Paap Ki Dunia": Here also, we cannot blame "Sunny" for his anti-social activity he is also a "Sympathetic Character".

5) Film: Mitti aur Sona "Hanste zakham". Here we cannot blame sonam for her prostitution. She is also helpless she does not have any alternative. Except prostitution. And hence we feel deep love & sympathy with her, though she is a prostitute.

Note: We have seen in all the above-mentioned films that the central characters were "Sympathetic Criminals". And, the audience feels a deep emotion of love and sympathy for them. "Such characters" touch the hearts of the audience

deeply. (We still remember "VIJAY" of Deewar). Often, these films have a good gripping power.

20. “COURAGE/CONFIDENCE/STRUGGLE EMOTION”

Man has to face problems in life and he requires courage and confidence to fight against the bitter realities of life.

This emotion is excellently expressed in "Mother India".

1. Film "Mother India"

Scene 1) Nargis and Rajkumar are in deep trouble. But they decide to take the challenge. They remove big stones from the barrier land to make it fertile. In this effort, Raj loses his hands.

Scene 2) Nargis does not have oxen. She uses herself in place of oxen to plough the land. She fights a strong battle against poverty, exploitation and helplessness. She sings confidently "Duniya main hum aye hain to jeena hi padega. Jeevan hai agar jahar to peena hi padega. Jal jaye magar aag pe chalte hi rahenge".

Here we can see her mood, her struggle, her challenge her confidence.

Scene 3) In one scene, she fights against nature. There is a heavy flood around, she is in deep water. She struggles bravely to save her children's life.

Even in such tragic condition, she doesn't give up her courage. Lala comes to her to offer everything at the cost of her respect but she doesn't accept the offer.

2. Film- "TRISHUL": We find a very strong confidence in 'Vijay' in a scene, where he says-

"Mere paas char aane nahin hai aur main char lakh ki baat kar raha hoon. Ye mera 'Aatmavishwas' (confidence) nahin to phir kya hai?".

Here audience shout like anything.
We can see his confidence in 'Deewar' too.

3. File- "Deewar": Vijay: "Seth paise uthakar do"
Iftekhar: "Dekhna yek din bahot bada Aadmi banega".
Although he is a child, he has strong confidence.

4. Film- "Kala Paththar": Here Amit expresses his courage and confidence in a very violent way.

Scene: He grips the open knife by bare hand. His fingers are bleeding but he doesn't lose his courage.

5. Film- "Ghulami": Here, Sunny's courage was excellently shown on the climax scene, where, 8 to 10 policemen are trying to hold him and they face a tough battle in order to control him.

Here, at this moment, the whole cinema hall resounded with the claps of audience.

6. Film- "SHIVA": Here, Hero is surrounded by many gundas/criminals but he doesn't give up his confidence. He takes out the chain of his cycle and fights courageously.

This scene is one of the best scenes of the film.

7. Film- "Deewar": Here, Gundas are searching for Amit everywhere. On the contrary, Amit is waiting for them at their own hideouts.

At this point, we can see his courage and confidence.

8. Film- "Die Hard": This is an English film. In this film, struggle/battle/confidence emotion is very well expressed.

Note :-

1. This confidence and courage emotion proves to be the best emotion and it is found in super-duper hit films like Mother India, Deewar, Ghulami, Trishul etc.

So, we can say, it is a "Superhit emotion". This emotion brings back the sweet memories of Amit's sweetest days.

2. But almost care is required to use this emotion because sometimes the audience doesn't accept such scenes at all.

By a minor fault in script, "confidence" changes into "over-confidence". And of course, the audience doesn't like "over-confidence". "Obstruction of bullet

by hand" like in "Shahanshah" was not accepted by the audience. Similarly, In "Ganga-Jamuna-Saraswati" The audience has rejected the "Crocodile Lifting scene"

21. REVENGE EMOTION

Revenge; its means release of accumulated charge of anger/ hatred/ pain. It is most used in action films. Although it is very useful emotion it requires utmost care for its use. If we fall to charge our audience then there will be no charge available in their heart to discharge in later scenes (i.e., revenge scenes). So here, utmost care is required during the charging period of the film. If we fail to create charge (or to grip the audience) then the god only can save the film.

Recently, we came across some good revenge films like “Ghayal” & “IZZAT”. In both the movies, gripping scenes of high degree were used during the charging period of the film. The charging scenes were very touchy. They involved the audience in it & hence won the battle.

Let's name some of the revenge films.

1. Ghayal
2. Izzat
3. Adalat
4. Aakhari Rasta
5. Trishul
6. Aaz ki Awaz
7. Khoon Bhari Maang
8. Pratibandh
9. Pratighaat
10. Sholay
11. Kaalchakra
12. Baazigar
13. Soldier
14. Do Anjane
15. Karz
16. Daastan etc.

22 "AGONY"

"AGONY" of losing something very important & lovable (i.e. LIFE)

We all fear 'death'. We don't want to even think of it. But unfortunately, when it comes before us, we feel a great "Agony" and we give reactions (responses) to it.

1) Some of us lose confidence & cry like child.

Scene -1) "Bhai, main jeena chahta hoon. Mujhe bachaale" (Sanjay Dutt, Film Naam)

Scene -2) "Beta Ajay, main bahot pareshan hoon" (Raj Babbar, Film Ghayal)

2) And some of us feel a good confidence & courage & say "Babu Moshay, Zindagi lambi nahin, haseen honi chahiye" (film Anand).

3)"Dil Ek Mandir" - Here, Rajkumar is suffering of 'CANCER', he will be operated tomorrow. There is no surety of his life. Meena Kumari (his wife) develops an intuition that her husband will die. Now, only one night is left between his life & death she is trying to hold the last flying moments of the night.
"Ruk ja raat thahar ja re chanda beete na milan ki bela. Aaj chand ki nagri mein Armanon Ka mela."

Note-
1)The emotion of "AGONY" produced by the expectation of death, is a very strong emotion; It touches the audience very deeply.

2)The films, which are based on this emotion are

-- "Ankhiyon Ke Zharonko Se"
-- "Safar"
-- "Saaraansh"

23. “FEAR OF LOSING BELOVED PERSON”

(A pain emotion)

At a moment, when fear of losing other forever, is developed in one's mind, he (she) feels a deep sorrow. This deep pain emotion is shown excellently in various film's let's see some of them.

1. "DIL"- In the climax, Amir Khan is charged with fear of losing "Madhuri". He is in deep sorrows & anxiety. He rushes madly towards airport to catch her.

2. "AASHIQUEE"- In the climax, hero is charged with fear of losing heroin forever... so he runs madly towards airport to catch her.

3. "PRETTY WOMAN"- In the pre-climax, Heroin is being separated. She feels a great pain by the fear that she may loss him forever.

4. "PARICHAY" -Here, Jaya Bhaduri is charged with fear of losing Jitendra forever.

Note: - This emotion is mainly used in Romantic films. and it has proved to be excellent.

24. "MYSTERY"

When something abnormal & unexpected happens, we feel a mysterious emotion. This emotion has been used in some of the Hindi as well as English film excellently.

Let's see some of them: -

1. "KARZ" (Hindi)
   "Reincarnation of Peter" (English)

Here, when Rishi plays the same tune that was played by Rajkiran, Simmi Garewal gets a mysterious feeling (emotion). Similarly, when Rishi discloses her secret (regarding the murder of her husband by herself) by the song (& drama)

"Ek haseena thi, Ek deewana tha"
She gets excited with fear & mystery.

2. "DO ANJANE"

When Amit tells the same story (which was between Rekha & Amit Prem Chopra) by a film, she feels a mysterious emotion. Now she develops a doubt that the mysterious man (Amit bearded) may be her died husband.

3. "DAASTAAN"

Here, Dilip kumar gives a surprise to Bindu, she gets a mysterious feeling when she finds her died husband alive.

4. "Khoon Bhari Maang" (Hindi)
   & "Return of Eden" (English)

Here, Rekha was murdered by Kabeer bedi. But, when she returns, he gets a mysterious feeling. so here, "The return of Rekha" (or Eden in English film) is a mysterious event.

5. "100 Days" (Hindi)
   & "The Eye of Laura Mars" (English)

Here, Madhuri (& Laura in English film) feels a mysterious emotion due to her abnormal dream.

Note- This emotion touches the audience deeply.

25. EMOTION OF "HELPLESSNESS"
(A PAIN EMOTION)

Sometimes due to an unexpected accident, we become helpless. Then, we feel hopelessness. Such helplessness was very well shown, in "Mother India".

1. "Mother India" - (Hindi) - Here, Raj has lost his both the hands. Now, he is hopeless. This we can see in one scene.

Scene - Burning ash of "Beedi" falls over his chest & he is unable to remove it. Then Finally he decides to leave this bitter world.

2. "Majboor" (Hindi) - Here, Amit has lot of responsibility & at the same time he has "Brain Tumor", so he decides helplessly to save his life for the benefit of his family. therefore, he takes the blame for the murder.

3. "Deewar" (Hindi) - Here, "Satyen kappo" leaves his family helplessly.

Note - It is a very painful & fearful emotion. The audience weeps bitter tears of helplessness during the exposure of this emotion.

26.BETREYAL BY FAITHFUL PERSON FOLLOWED BY REVENGE

We are helpless as we have to depend on someone close to us for care and support. And if he or she betrays our trust then a great pain is felt. Which is followed by revenge emotion. The story based on this emotion is extremely successful.

Example:

1. Trishul: Sanjeev betrays Waheeda. Revenge is taken by Amitabh (Son of Waheeda)
2. Khoon bhari maang; Kabeer bedi betrays Rekha. She herself take the revenge
3. Karz: Simmi Betrays Raj kiran. He takes rebirth as Rishi Kapoor. Rishi takes revenge from Simmi.
4. Karn-Arjun: Shahrukh-Salamn killed by close relative. Take revenge in next JANAM. (rebirth).
5. Do Anjane: Prem chopra throwa Amitabh from running train. Amit change his get up and take revenge from Prem chopra.
6. Adalat: Amit was betrayed. He takes revenge by himself.
7. Aakhari rasta: Amit is betrayed by the politician under whom he works as political worker. Amit take revenge by himself. He kiis the villainSadashive Amrapurkar.
8. Daastan of dilip kumar-Bindu
9. Om shanti om: Heroine Deepika was betrayed by villain Arjun Rampal. In climax she takes revenge.
10. Madhumati: Here Heroine Vajentimala takes revenge from Pran.
11. Bazigar: Here Shahrukh take revenge from Dilip Tahil

    ……
    ……..

    Many more examples may be there.

27.JO JEETA WHO SIKANDDAR
(Sports film)

There is battle between two countries or two class (rich & poor class). It is like cricket/Olympic match. The mass audience celebrates success of India or Poor class, as the mass audience belongs to poor class. Example of such battle is given below:

Khan brothers have earned lots of Clapp from audience during the victory of the Hero/Protagonist/himself.

Example of such films are given below:

1. Victory of Yusuf Khan (Dilip Kumar) against villain Jeevan was celebrated by the mass audience in "Naya Daur"
2. Victory of Amir khan was against villain Deepak Tizori was celebrated by mass audience in film" jo jeeta who Sikandar."
3. Film "Lagan", Victory of Amir team was celebrated by the mass audience
4. Film: "Dangal": The victory of again Amir khan's daughter was celebrated by mass audience.
5. "Chakde India": Shahrukh khans team victory was celebrated
6. "Sultan": Here also victory of Salman khan was celeb rated by the mass audience.

   … many more examples may be there…….

28.REMAKE VERSES COPY OF A FILM

We should avoid copying a film frame to frame. There is a vast difference between remake and xerox copying a film. For Example, Zanjeer and Hero were frame to frame copy. These are super hit movies everybody is already seen both movies. Therefore, audience feel cheated as they are interested in watching fresh and new film.

While watching `Raja Hindustani', no body know that it is copy of jab jab phool khile. While watching Gabbar singh of sholay nobody remembers jabbar singh(Vinod Khanna) of mera gaon mera desh. While watching prem pratigya of mithunda we hardly come to know that it is copy of phool aur paththar(Those who have seen phool aur paththar may not like prem pratigya). Dil hai ke manta nahin was remake of chori chri. And Jab We Met's core idea is same.

Avtaar, Swarg,and baghban core idea is same. All were hit.

"Aankhe" Govinda (David Dhawan) was successful copy of "Do phool" of Mehmood.

"Agni Sakshi" was saucerful copy `Sleeeping with enemy.

"100 days" was successful copy of `Eye of Laura Mars'

So, lesson is copying the core idea and not to copy frame to frame.

Betrayal by faithful person followed by revenge feeling. This core idea was copied not frame to frame in the following superhit movies:
Om shanti om, Karz, Khoonbhari maang, Madhumati,Bazigar, Karan-Arjun, Adalat, Aakhri Rasta, Do Anjane.

Film Shaan is failed as the maker was not able to create the terror Jaabar singh of mera gaon mera desh. SPOT Nana of pribandh, DBDN of Huqumat. KAALI of Pratighat. And of course, terror of Gabbar singh of sholay. Billia jilani of Gardish. ~Shakaal' of film `SHAAN' fails to evoke terror.

29.STAR HERO VERSES STAR SCRIPT

The present Superstar Shahrukh Khan has given back-to-back flop films. Taking Super Star doesn't guarantee the success of film. For example, ANAJAM, GUUDU, OH DARLING HEH HAI INDIA, ZAMANA DEEWANA, CHAHAT, ASHOKA etc.….

By the no. of flops the star value doesn't affect much as the audience knows that there is no problem with Sharukh's performance. It is either Script/Story or Direction faults or both.

But sometimes repeated failures affect stardom of star. For example, After Manmohan Desai's repeated failures Amitabh selected to do different types of films. Not as young hero but role of matured person with beard.

30.AMBIVALENT EMOTION

It is rarely used, but very effective and break the heart tear apart

1.) In film BETA: In climax audience expect Hero anil Kapoor will hate, his step mother and angry on, be revengeful on her giving poison to him. but on the contrary he shows respect to her (Aruna Irani) and forgive her." maan ka shamshan mein aana mana hai, magar tum aana. Aur sachche dil se ek baar BETA kehkar bulana".

2) In Saagar Kamal Hasan is in deep sorrow but courageously says "Bachcha chaand ke liye machal jaaye to use chaand todkar haath mein nahi de dete."

3) In film HUM DIL DE CHUKE SANAM: Ajay Devgan loves Aishwarya rai but he goes to ITALY so as to meet Salman (His wife's lover). Aishwarya rai take U Turn in climax and says Salman has taught him about love But Ajay taught her how to sacrifice one's love for happiness of other. She is happy to meet Salman but happier to meet her true love, her husband Ajay Devgan

4)In film ANAND: Rajesh Khanna is suffering from cancer. But he hides his pain ("Babu mushaye main gum kabhi nahin bantta,is mamle mein thoda kanjoos hoon"") and makes laugh people around him. When he is alone, he sings sad songs like "Zindagi kaisi hai paheli, haaye", and "kahin door jab din dhal jaaye".

31. TRIAGULAR STORY

Triangular films are always successfull at the box office.

1. Film Sangam
2. Saajan
3. Deewana
4. Chandani
5. Saagar
6. Hum dil de chuke sanam
7. Mere Huzoor
8. Ek phool do mali
9. Dil ek mandir
10. Rangeela
11. Kuchh kuchh hota hai
12. Devdaas
13. Mukaddar ka Sikandar
14. Kal ho na ho

    Etc.

Film Failure Analysis

M. Hume

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PREFACE

This book will widen your awareness level with respect to understanding the psychology of Hindi Films' mass audience.

- This book will provide you a high degree of vision and intelligence.

- Cowards never take actions due to fear of failure and over-confident persons become vulnerable to making bad judgments which causes repeated failures in their actions. This brings despair and lack of confidence for future actions.

- Only actions with full vision, intelligence and awareness can bring fruits of success in one's life and can change it.

- This book will widen the horizon of your knowledge, vision and awareness with respect to Hindi Cinema mass audience's psychology.

- This book is written for the student who wants to make successful Hindi movie. And remember one thing, Gandhiji said one should study as if, he has to live forever and live as if you have to die tomorrow. This means, one has to live entire life as student, including myself and all Big Banners.

1. LAW OF SUCCESS (As per GEETA)

1.Dream, 2. Ability, 3. Stress

Let us find relationship between ambition (Dream), ability and stress. One who dares to dream on basis of some special ability may succeed in his dream or may fail. Let us understand the scientific relation between the three.

(1) Dream (High) - Ability (Low) = Stress (High).

This means if one has low ability, he may fail in fulfilling his dream/ambition, then this failure results in stress / despair / sadness / pain / lack of confidence / defeated / disturbed. Then to resolve this defeat or to change the defeat into success he must have to increase his ability by himself or by taking help of others.

If one does not do this and used other means like wine, women, drug abuse then it may relieve some stress but won't resolve it permanently and completely. Such an act is escape to the problem. Another big escape is killing the dream itself in order to resolve the stress.

So, let's talk about how to resolve defeat or change defeat into success not by escape but by a fighting spirit. After every defeat one has to think and find out the cause of failure and mistakes happened in the act. The means for this is self-analysis of very deep level and a second option is to seek the help of a specialist in this field.

The relationship between action and consequences & part and system.

Failure and it's causes: The Geeta (Holy Book of Hindu) says, "If your Karma (Action) is pure, the result will also be pure.

The same principle is used by America, Europe and all developed countries with a different name called ISO 9000. It says if process is pure / good then end result i.e., product will definitely be good. And that is why now every exporter is going for ISO 9000 mark which certifies that the products are excellent and then he is free to sell it in international markets. And the buyer has no hesitation to buy it.

In previous days "ISI" was certifying approval on basis of the product's quality inspection. They carried out tests on products and if they found it OK, they issued "ISI" approval. Only to qualify work. But now ISO:9000 (An International Quality Approval Organization) is not checking the products in order to give its 'mark' or 'approval certificate'. Instead, they inspect the process of making products, as they believe that if processes correct, the product has to be correct. So on the basis of process checking and its approval, they issue pass/fail certificate. And if they find some part of the process inaccurate, they suggest that the manufacturer rectifies it so the conclusion of all the above discussion is that when we met a failure, then before the consequences we must have taken action. And there is some error (mistake) in action (Karma).

Suppose a film that we made has flopped / failed at the box office. So, in this film failure is the "end" and the process of film making is called as Action / Process / Karma (Process of making film). Therefore, as per the Geeta (Holy Book of Hindu) if end result (Consequence) is failure, then certainly the process / karma / action of is impure / faulty. And ISO:9000 says, "if product (and result) is bad, this means process of manufacture / making it has some fault or problem. So whole emphasis comes to process / action / karma. So, if we want to avoid failure in future, we must improve our process of film-making or act of making films. So, let's have a discussion on this act or action of making films or any product and how to improve in this act to avoid future failure. The single act of making a film or a product consists of many sub acts. And if one big act meets with failure (positive result / consequence) then we

have to seriously inspect each sub act of this big act. To understand it clearly for example. If a TV (Which is a product like film) is faulty (is failed in this purpose to give entertainment to audience). Then we can say TV is faulty. But this TV has many sub parts like picture tube, powers up ply, tuner, speaker, etc. So, if you call a TV Technician (a fault-finding person) (a) he will try to find out exactly which sub part of this TV (a product) is faulty. Because if TV is not working this does not mean that each and every part of TV is faulty / bad. TV is made up of hundreds of parts and a single essential part of a car is missing, the car won't run. (i.e., car will fail in giving its service to its user). For e.g., if the key is missing, then entire car will become useless. Nobody can run it, though all of its parts are working and in good condition. Similarly, if a single essential part is missing in making a film (or any product), then it won't run.

Now in 2025: SIX SIGMA Quality mark has arrived; As per six sigma, when any product passes six sigma certificates, it gets ensured of its success by 99.99%. When you take a flight, the chances of reaching to destination is 99.999%. as per six sigma.

2. Film and its' subparts with respect to its success

1. Making
2. Selling (release)
3. Success at Box Office

Some fail to make a film due to shortage of money, artist's dates, Director's Dates, etc. and some fail to sell a completely made film and there are still others who success with respect to making and release of the film but fail in achieving success at box office.

Here let's discuss about 3rd part i.e., failure at box office.

It has various parts associated with it. As we have discussed earlier that if a product (or big part) has failed, there is problem with its process of making and if a big system / car / TV has failed in its purpose to some of its purchaser / buyer, it does not mean that the whole system is faulty. Any fault in a single associated support can lead to failure of a car / TV / system / film. So, let's see what are the sub parts associated with it.

2. Success at Box Office

(a) (Story / Subject) / Contents.

(b) Execution of subject by Direction.

(c) Publicity.

Many films fail due to poor subject and some due to bad execution of a good subject by a bad director and some films fail even after having a good subject and good direction.

This appears strange. But there are many films which start with a poor opening, then it can flop. There is a case in the past a film called "Dulhan Wohi Jo Piya Man Bhaye". It started with the poorest of opening as the cast was new, Premkishan and Rameshwari. But the producer / director showed enough patience and it ran for many weeks. Still the money was not coming to the theatre. They were losing money in it. But he showed patience and later the audience started coming to the theatre and the film was a jubilee hit. The lesson in it is that when a film does not have star value and if the subject and its execution is good, then too enough positive publicity is needed to make it a hit. And to increase number of months at least one should wait for few weeks. Sometimes, 6 to 10 weeks. "Ek Duje Ke Liya", "Qayamat Se Qayamat Tak", "Jai Santoshi Mata", "Deewana", “Sairat” (Marathi film) etc.

have been picked up in 2 to 3rd week. But in special cases like "Dulhan Wohi Jo Piya Man Bhaye" it took 5 to 7 weeks for sufficient publicity by mouth.

But as far as star film is concern it should be picked up in the first week itself and in worst cases in the 2nd week.

3. Publicity

Publicity is again an essential part of film making, it consists of two sub parts-

1. Pre-release publicity.

2. Mouth Publicity (Post release).

With respect to 2. We have discussed earlier. Now let discuss about 1. i.e., pre-release publicity, it consists of various sub-parts like: -

1. Star Value (Star Director, Star Hero, Star Banner).

2. Hit & Good songs.

3. Pre-release publicity in TV, road hoardings and posters, trailers in theaters, film magazines and various other medias of publicity. The pre-release publicity gives a good initial and moreover if the subject and execution is good then it picked up in the 1st week itself and one does not have to wait for many weeks like 'Dulhan wohi jo piya man bhaye'.

All the above discussion was with respect to point 3 successes at box-office. But we have not discussed the problem associated with

1. Selling and

2. Making of a film.

At present we will discuss this very important point in making of a film and problems and faults associate with it. Making of a film consists of many parts. But most important points are,

1. Story (Subject).

2. Execution of subject by director.

5. Story / Subject and Fault in story

Story (subject) has a many subs part like

- Concepts (Basic story)
- Screenplay
- Dialogue
- Songs / Music / Dances

Director / Producer has to select the right story, right, screenplay, writer, right dialogue writer, lyricists, music director, dance director, Action director, Dance director etc.

Let us talk about story and screen play, let us see the relationship between the two. A good story can be made worst by bad screenplay and an average story can be made good by a better screenplay. And a good story can be made excellent by a good screenplay. Such is the relationship between the two. Thus, we come to know the important of a good screenplay. And a director must have a good sense of story selection and screenplay writing. Most of the good directors write their own screenplay, story and dialogue as they fail to get good writers. At the same time director should have good music sense to have good songs to support good script. Big directors like Satyajeet Rai, Raj Kapoor, Yash Chopra, Subhash Ghai and Mahesh Bhatt. And pre-mature young directors like Dharmesh Darshan, Suraj Barjatya, Tanuja Chandra, Vikram Bhatt, Karan Johar, Sanjay Leela Bhansali has also good music sense. Their films always have good music.

But the most important points story and screenplay.

Screenplay can also be said as "treatment of a subject by director through camera shooting on celluloid / reel.

Screenplay is treatment of subject and is very analytical work. It requires lots of analysis of Hindi audience taste (if film made in Hindi). Directors should have high degree of awareness of their audience, rather target audience as per Marketing terminology.

Thus, awareness of audience means, the awareness of the taste, interest, likes, dislikes, nature of the audience. And to know, nature, taste, likes, dislikes of audience, we require to know their psychology in particular and human psychology in general.

6. Audience Taste

1. Audience nature, likes, dislikes, interest their psychology.

2. Human relation, interest, likes, dislikes their psychology.

Let us discuss first audience nature and then Human Relation, their likes, dislikes, interest and psychology.

We will certainly discuss about human psychology and their taste later.

What man lacks in actual / real life, the same he fulfils through / indirect ways / means like: -

(1) Day dreams,

(2) Fantasy (Sexual fantasy, fantasy of dream life/world.

(3) Gossips and company of friends.**,** playing with mobile, watching sports, T.V. serial/drama and movies, internet addiction. etc.

If a man cannot beat his boss in reality, he beats him in fantasy or day dream. If a girl is not available for sex. One can make sexual fantasy about her and can reach to orgasm / ejaculation through masturbation.

If one is not able to get his dream girl / dream boy, then through day dreaming one can feel him / her close to him and in day-dream he can talk to her, see her, and touch her or get her Films, Novels, TV Serials are indirect means of full-filling incomplete dreams, desire, wishes.

Here a writer prepares fantasy for the audience to fulfill their unsatisfied wishes / desires. Thereby provides them pleasure. The other way of providing

pleasure to audience is to discharge the accumulated pain, hate, anger in audience. like bad police, politician, bad relatives who have given them trouble. Bad Mothers-in-Law who harass their Daughters-in-Law, those who has have betrayed their lovers and then he or she takes revenge i.e. discharge the pain given by the loved ones.

Betrayed / unfaithfulness of heroines like Daastan, Do Anjaane, Karz, Khoon Bhaari Maang, etc.

Pain given by heroine as she hates hero.

Hero wants to resolve / discharge this pain and wants that heroine should again love him. So that his pain should discharge, changed into pleasure for e.g., Devdas, Amanush, Mukkader Ka Sikandar. Devdas starred by Sehgal, Dilip Kumar and now by Shah Rukh Khan.

Sometime the bigger pain / terror is due to some ferocious Goonda, Daaku, terrorists, e.g., Gabbar (Sholay), Jabbar (Mera Gaon Mera Desh), Kaali (Pratighaat), Billa Zilani (Gardish), Spot Nana (Pratibandh), etc. Audience demands that he should be destroyed / killed in order to get rid of his terror.

We talked about pain felt by central character hero or heroine of films (and the felt pain is partaken by the audience) and a desire to resolve pain, discharge pain, take revenge (and then this desire of central character is partaken by the audience who watch the movie

We talked about pain and now let’s talk about pleasure (dream, dream come true) and now of a poor hero to get a rich dreamy girl) (heroine), e.g. Jab Jab Phool Khilen, Raja Hindustani, Pretty Woman (Julia Robert) (a poor prostitutes desire to fulfil dream of getting a rich man / hero (Richard Gere), Dil Hai Ke Manta Nahin. Film about dreamy love, dreamy location, dreamy songs e.g., all Yash Chopra's films, dramatic films, and Romantic Films of other makers. In Dil Hai Ke Manta Nahin, Aamir dreams to get rich Pooja. And finally, his dream gets full filled.

Similarly infinite examples can be given, then also something will remain untouched. So, lets discuss the topic “Audience Taste”.

So, the main part here is that a story must be very close to audience taste. Most of the time Director / Producer / Writer is hot taking care to select a story to suit audience taste and once the selected story is out of taste, then no amount of efforts of screenplay writing / dialogue / treatment / execution on celluloid through camera superb techniques will be in waste / vain. All efforts of screenplay writer (dialogue) and director will be in vain.

7. Screenplay (Faults in Screenplay)

Not let's come to Screenplay part (treatment of story on paper) and then director work (treatment of script by director technical work which is depend on psychological awareness of the director). Technical work of director can be called as "Body" and psychological sense of director can be said to be "soul". Just body without soul is useless. To understand the importance of screenplay, let's see the **example of film "Ek Baar Phir" and "Lamhe".**

The second marriage is not acceptable to Hindi film mass audience when first husband is alive, but in film "Ek Baar Phir" heroine Deepti Naval goes for second marriage. This was made acceptable by good Screenplay. The Screenplay writer is created so much hate for heroines first husband i.e. Suresh Oberoi by showing that he keeps sexual relationship with other girls (he is very unfaithful husband) and expect her wife to be faithful. Suresh Oberoi (i.e., husband) does not love his wife, she feels lonely and for this the audience feels sympathy for her. There is another hero who loves the heroine also. So intense hate for Suresh Oberoi and strong sympathy for heroine made it possible to accept the second marriage of heroine with second husband though it is against the Hindi films audience's concept, belief, and culture. In 'Lamhe' audience has not accepted Anil Kapoor's love with Sri Devi due to moral problem. Audience feels she is like his daughter. The fault was in screenplay. When an unacceptable point was made acceptable in "Ek Baar Phir", then why it cannot be done with 'lamhe'

2. Example of film "Akele Hum Akele Tum".

Before going to analyses the Screenplay fault in film "Akele Hum Akele Tum". Let's first discuss something which is very essential to understand this.

The commercial films are made subjectively and Arts films are mostly made objectively. This means in commercial film central character is of prime importance, so that audience shall identify with him. While in an Art film the theme or the issue which director wants to give, is of more importance and. the story moves as per theme and not as per central character (hero / heroine). But in commercial films the story moves around the central character. To make it simpler, the film 'Mother India' and 'Pather Panchali' both were having common theme i.e., Poverty in India and poor's struggle for survival. But one was made objectively and another subjectively. In 'Mother India' Nargis is central character and she has been given importance No. 1. Audience identifies with her and her battle with tough circumstances. They partake her pain, her battle, her dreams, etc. and they see an entire film via Nargis. But in 'Pather Panchali', which is made objectively by Satyajit Ray, has given main importance to theme. And story overshadows the central character. The mass audience failed to find out with which character they should identify. And hence the mass audience have not liked the best film of Satyajit Ray (which got many international awards).

A similar problem was with the film "Akele Hum Akele Tum". The film was made objectively the audience failed to understand whom they should support "Amir Khan" or "Manisha". While there are films which were made on the same theme. For example, "Do Anjaane". Both the film was about an ambitious wife who gives more importance to her ambition and lesser importance to her husband, child and married life. But in "Do Anjaane" the audience knew whom to support. They supported "Amitabh" and his desire to take revenge for the pain given by his wife in "Rekha" and audience was able to clearly establish, who was in fault and who was to be hated and punished. But in "Akele Hum Akele Tum" audience failed to understand as to who should be favored. And both appeared correct with respect to their point of view. And due to the confusion of audience, the film failed at the box office. The theme selected was good but treatment was bad. Entire Screenplay was not suitable to the mass audience. It was objective like an art film and hence class audience might have liked the film.

Example 3. "Saatwaan Aasmaan". The film was made on similar theme of "Anand". But it failed at the box office. The cause of failure was badly written Screenplay. The central character of film Anand was written in such a way that he. evokes lots of sympathy for himself not only the Screenplay and dialogue were able to evoke sympathy and sadness in mass audience but also sympathetic.

Example

Song 1: "Jindagi Kaisi Hai Paheli, Kabhie To Hasaye, Kabhie Ye Rulayen".

Song 2: "Kahin Door Jab Din Dhal Jaye".

And the film Saatwaan Aasmaan has no sympathetic and sadness evoking songs.

The film 'Anand' had very good sympathy evoking scenes, for e.g.

- Main Yeh Bhi to Nahin Kah Sakta Ki Tumhe Meri Umar Lag Jaye (Rajesh Says to his sister in order to give her blessing).

-"Haan Main Shadi Main Nahin Aa Shakoonga, Teen Mahine Bad Main Door Janewala Hoon, Aur wahan se yahan aane ka return ticket milta nahin hai".

-Achcha huwan meri mehbooba ne doosrese shaadi ker li, mujh se ki hoti to bechari phans jaati (as he is going to die soon due to cancer).

Presently Devdas is being made on a successful theme. But just successful theme does not ensure success of the film. The central character (Hero) of the film should be able to evoke sympathy in the audience. As the theme is based on a loser, defected in love character like Amanush, Mukaddar Ka Sikandar.

Saatwaan asmaan failed in evoking sympathy for the central character Pooja Bhatt while Anand succeeded in creating sympathy for Rajesh Khanna (the central character).

8. Story/Subject in details

To make a story interesting / appealing / involving / identifiable, the central character of the story must develop an intense relation (bond) with the audience, the relation of friendship or enmity. The character who evokes anger called as villain for example Prem Chopra, Gabbar Singh, Kaali, DBDN, Pran, Amrish Puri, etc. The characters (hero) of evoke love and sympathy are called as friends (interesting characters as audience get involved with them.

And the characters who evoke neither love (sympathy) nor hate are called as strange, no relation, non-interesting (boring) character. Mass audience feels a 1000 feet distance between such boring characters (who are neither friend nor enemy of audience) and self. Such non-interesting (boring) character are basically responsible for making a story non-interesting and responsible for failure of a film. The audience comes to a cinema hall to resolve their boredom and if the film evokes further boredom, then they feel cheated and dissatisfied due to loss of time and money. And they take revenge by doing negative mouth publicity of the film. Which prevents other audiences to see the move. And thus, such a film fails at the box-office.

Therefore, the key formula to make a successful film is that the audience should develop an intense relationship with the central character. And when they the audience get connected with the central character of the story and then they also get involved / connected with the entire story. This involvement ensures success of a film. Therefore, one should know the technique of development of intense relation (bond) between the audience and central character (hero / heroine). So that audience should identify with the central character and entire story. Let's discuss few techniques, which ensures audience's involvement with the character.

9. Techniques to involve audience in central character and the film

1. Sympathy: This is one of the best techniques to involve audience in central character and story. When a character evokes (produces) sympathy in the audience, they feel love (empathy) for him and they wish that the character should get relieved of his suffering (pain). Evoking of sympathy followed by desire of audience is nothing but establishment of relationship between central character (hero / heroine) and the audience. And if a character fails to evoke sympathy it fails to establish relation with audience and the character becomes a bore (non-interesting) and presence of such character in the story results in failure of film.

Let's discuss example of few films which have used the 'Sympathy' techniques so that audience can identify with central character.

Sympathy Based Film

1.'Saheb' - The central character is 'Saheb' (Anil Kapoor). He is exploited by his brother and Bhabhi's. They treat him like a servant. They all believe that he is good for nothing. He is unsuccessful in studies as well as in life. He is ready to work even as a peon (smallest post) but his brother does not help him in getting the job in their office. So, he is a loser (defeated person) in life. Audience establishes relation of sympathy with him.

And this sympathy level increases to peak height when he makes a decision to donate his kidney for the marriage of his sister. The character is very sympathetically and lovable. In climax his brothers, Bhabhi's and father accept him as a great character (near to God). The film becomes very interesting due to presence of such a great and sympathetic (lovable) character. The audience identification was ensured by 'Sympathy' technique.

2."Majboor": The film was about a dying character. Who is sure about his death due to a deadly disease Brain Tumor. He was able to evoke sympathy in audience and had connected the audience with the entire story. Here sympathy was created on the basis of the character's expected death. If we like to call such character as dying (near to death) character, then such characters have been used in many successful films. Let's discuss the characters in details.

1. Dying Character (Most sympathetically character).

a) Ankhiyonke Zharokhose: Here Ranjeeta is suffering from cancer and the audience feel great sympathy for such a near to death character.

b) Dil Ek Mandir: Rajkumar was suffering from cancer.

c) Anand: Anand (Rajesh Khanna) too was suffering from cancer. An extremely sympathetic and lovable character. Due to presence of this character entire script become interesting and gripping.

d) Safar: Rajesh Khanna was suffering from cancer.

e) Naam: The central character is not suffering from any disease but he is sure and his death as the entire police is after him due to the murder he has committed. He wishes to live (survive) but he was not sure of it. A very sympathetic character. The sympathy was evoked using dying character phenomenon and also "Loser phenomenon". He is a defeated (unsuccessful) character in life.

f) Gumraah: Here 'Sridevi' is trapped in jail. She has been given death sentence due to establishment of her link with drug smuggling. She does not want to die at a young age. Sanjay Dutt helps her to fulfill her desire to live (survive).

g)Kal ho na ho: Here Shahrukh has few days to live as he is suffering from deadly disease. He evokes sympathy for him by the audience.

3.) Rich class verses poor class, our country verses other country:

For example, of `Naya Daur: Rich & Modern machine (Bus of villain Jeevan versed poor class horse-cart (Hero Dilip Kumar), Jo jeeta who sikkandar. Rich class (Deepkak Tijori verses Hero Amirr's pajama chhaap poor class school, Sultan of Salam khan. `Dangal, Chakde india,lagan,(India verses other country.). The audience belongs to India and poor class. Hence, they celebrate victory of poor class and their nation India.

4.Loser Character (Sympathetic character).

The mass audience are mostly poor, unsuccessful, defeated and lost. And hence they develop, intense hand with a loser character of film. As he belongs to his class or both have common pain, both are unsuccessful in their life. Many films were made on such a loser, defeated character. And all were successful. Let's see few examples of such films consisting of loser character as hero / heroine.

Amanush, Muqaddar Ka Sikandar & Devdas

All the three films had the central character who is a loser in life. All the three in Depression due to the failure in their Love'. And all the three takes help of wine and women (Muzra Girl) to come out of their depression. All the three of them were successful in evoking sympathy in the central character and audience involvement in the entire film. All the three were successful films.

Presently Devdas is remade by taking Shah Rukh as a central character. The film will definitely be a super hit if the character succeeds in evoking sympathy for himself. By taking a sympathetic theme does not ensure that central character will able to evoke sympathy in audience. A film called 'Saatwan Aasmaan' was made on cancer subject i.e., based on dyeing character like Anand, Majboor, Ankhiyon Ke Zarokhon Se' 'Dil Ek Mandir'. But the central character Pooja Bhatt failed to evoke sympathy in audience due to wrongly written screenplay.

Technique 2: Betrayal by faithful person.

A human being is a weak social creature. He cannot live alone. He requires help and care of another human being. In other words, he needs loyal and faithful persons in his life who will help him in bad times. (Sickness, old age, depression, etc.) And if such a faithful and trustful person deceives him, then surely a sense of great hurt (pain) is felt by him. This is applicable for all human beings. Nobody likes "unfaithful betrayers". Ehsaan Framosh create big pain in every human's life. When in a film story the central character is betrayed by Ehsaan Faramosh persons then his pain is surely partaken by the audience. Audience is simultaneously affected by his hurt caused by the betrayal of a faithful person.

An audience gets involved with a central character and consequently with the entire script. Let's see few examples of films which were made by using this and technique of development of relation between the audience and the central character.

Karz: In this film the hero's wife betrays him. Wife is believed to be most, believable relationship? And such a trustful (wife) kills her husband. A great pain / hurt is felt by the audience when this happens and consequently a desire to punish her, take revenge from her, gets created?

a) Khoon Bhari Maang: Here husband try to kill his wife. A great hurt is felt by Rekha, she cannot believe that her husband can kill her. She survives and takes revenge later.

b) Daastaan: This film was similar to Karz based on betrayal by the faithful.

c) Do Anjaane: Here the hero's friend Prem Chopra tray to kill Amitabh Bachchan. Amit blames both for this, his wife as well as his friend and in the climax, he takes revenge from them.

d) Baazigar: Here a faithful servant betrays his boss. Though the boss has done a great favor to him in the past. Such an Ehsaan Framosh character causes huge / great pain to the entire family of Shah Rukh Khan. The hurt was so strong that when Shah Rukh Khan (Hero) kills his daughter, the audience did not conceive Shah Rukh as a negative character As, he was doing this to take revenge from the heroine's father.

e) Avtaar: Here the father Rajesh Khanna prays to God to have a son in the family. And great pain was taken in bringing up his children. And later they all betray him. The hurt was so intense that he left them forever and never forgive them. The film was able to involve the audience totally. The film was a golden jubilee hit.

f) Swarg & Baghban: Both are similar to `Avtaar'.

g) Trishul: Here a most faithful man Sanjeev Kumar betrays his lover (Waheeda Rehman). She feels great agony. She decides to take revenge. "Meri Barbaadi Ke Zamin Agar Abad Raha, Main

Tujhe Doodh Na Bakshoongi Tujhe Yaad Rajen. She expressed her wish to her son to take revenge on her dying bed.

h) Ram Lakhan: Here a brother (villain) betrays his brother (hero's father). Villian kills his own brother. This creates a great pain the audience & hero's mother Raakhee who takes revenge in climax.

i) Karan Arjun: Here two heroes were killed by their cousins and uncle

10. Psycho Analysis (Surface Level)

Daamini: Few people know that this film was saved because of single scene in which the lady servant says she is alone, nobody came to see her. "I will not be saved, "Mera Khoon Bhi Nahin Rukta". This single scene has evoked a great pain in audience followed by sympathy for the servant that they should be punished and this desire was fulfilled by Sunny Deol and he got a big clap and a National Award for it. Here just a single scene is able to evoke pain in the audience and they have been affected by pain of the lady servant to partake pain of other in the form of sympathy which ensures involvement of audience with the character in pain / suffering / depression.

Sometimes at 15 seconds scene is able to evoke sympathy and sometimes a sequence of many scenes (each of 3 min) fails to evoke a sympathy emotion. And if the sequence of 8 scenes is there, then the total time becomes 8 x 3 = 24 min. Nearly half an hour is taken in the effort of evoking sympathy in the audience. Unwanted part is so much and the purpose did not succeed and [it] failed to create empathy in the audience (so think about 15 seconds is able to produce sympathy and 24 minutes 24 x 60 = 1440 seconds) i.e., 1440 seconds fails to produce a sympathetic emotion. This indicates that the quality of time spent is not important or key factor but the quality of the scene matters in reality. How to produce such quality scenes which you can read in deeper psycho analysis of human nature 15 seconds is matter of psycho analysis of human nature.

Trishul: A sympathy for Waheeda Rehman (Mother of Amitabh) and hate / anger for Sanjeev Kumar was produced in just a matter of two small scenes. (1) in which Sanjeev Kumar promises to marry her. (2) He marries the other woman to fulfill his ambition. His decision to marry the other girl was not due to some problem (Majboori) but it was a deliberate and well thought, planned decision. He selected ambition and left the poor girl lonely and, in a situation,

when she needs him the most. The pain created by scene 1 and 2 reveals that she is pregnant by him.

If a screenplay writer has written scenes by deeper awareness of human psychology, then it should be appreciated and if it is by fluke / by chance then one should not expect fluke / luck to succeed always only through awareness can one ensured success every time.

Let's go one step deeper to understand why the audience partaken(sympathizes) the pain of Waheeda Rehman, while in many flopped / fail films, 5 to 10 people rape a heroine and they kill her than too the audience does not feel sympathy for her and no anger / hate (change / desire) to punish them is created in the audience.

But here (Trishul) it is created due to technique: 2 betrayals by a faithful person.

Technique - 3. Class Phenomenon

The human being as divided in various classes:

Rich ---------- Poor

Winner ---------- Loser

Modern ---------- Traditional

Innocent ---------- Cheater

Ruler ---------- Ruled

Politician ---------- Public

Foreigner ---------- Countryman

Morally correct--------Morally wrong

A character who belongs to audience class evokes an intense bond with them. An audience gets involved with the joys and sorrows of the character of their class. The class phenomenon is very useful to evoke empathy in an audience. The audience easily get identified with such characters. Let's see an example of few films based on this class phenomenon.

(a) Lagaan: Hero, who is the central character belongs to a poor class. The class which most of the mass audience belongs to. Not only the central character but the whole village of the hero is poor. And there is a battle / competition of such poor people with the Rich and with foreigners. The audience favors the poor. And enjoys their victory over the rich.

(b) Naya Daur: Here again a competition takes place both the poor and rich. The audience supports the poor and celebrates their victory over the rich ruler (i.e., Jeevan).

(c) Jo Jeeta Wohi Sikandar: Here there are two colleges one for the poor (Paijama Chhaap) / lower class and the other college belongs to rich / upper class where the villains study. There is competition of a cycle race. The audience supports the hero (Lower Class) as most of the audience in India belongs to the poor and lower class. The audience enjoys the victory of a hero of their class.

(d) Maine Pyar Kiya: Here two girls are trying to get love of the (Salman Khaan). She is innocent, traditional and highly moralistic. While the other girl is Chaalu, Modern (English Speaking) and Cheap (who has an eye over hero's property). The mass audience supports the heroine Bhagyashree due to class identification and makes fun of the English Modern girl who always exposes her body to win the hero. In all the scenes where comedian makes fun of her, was very much enjoyed by the audience e.g., "Seema Aunty", "Choohen Ne Katre Hai Aapke Baal". Here audience was first connected to central character

(Heroine) and then consequently by the entire script by using class identification technique.

f) Dulhan Wohi Jo Piya Man Bhaaye: Here central character (Raameshwari) is very similar to Bhagyashree. She is innocent, having good moral values, wearing sarees, very cultured and a traditional girl. While her opponent who want to win over hero Prem Kishan, is very modern, exposes (Middy, Mini Skirts), and has an eye on the property of the hero. Here again the audience supports the heroine Raameshwari due to class identification and at the climax audience celebrates her victory over the modern and cheap girl.

Rangeela: Here the hero "Munna" (Amir Khan) is a poor person (belongs to mass audience class) and the 2nd hero Jackie Shroff is rich. The second different between the two is that Amir is a loser (unsuccessful) in life while Jackie Shroff is a very successful hero of Bollywood. The mass audience takes the side of Munna. And in the climax, they celebrate the victory of Munna (Amir Khan) over Jackie.

g) Saagar: Here "Kamal Hassan" is a poor character and Rishi Kapoor is rich. Both loves the same heroine Dimple Kapadia. The audience takes favor of Kamala Hassan due to class identification. Here though Kamal Hassan loses heroine but his sacrifice wins the heart of mass audience

h) Saajan: Here Aman (Sanjay Dutt) belongs to a poor class and at the same time he is handicapped. While Salman Khan is a rich person. Both loves the same girl Pooja (Madhuri Dixit). But the audience supports poor Sanjay Dutt and desire that he should succeed in getting his love. Which was fulfilled at the climax by a happy end.

Technique - 4: Dream of Poor

All human beings have a dream. But audience supports the dreams of poor. Indian mass audience belongs to poor class. They give more importance to dreams of the poor. A dream is a dream, it is immaterial whose dream it is. Let's see few examples of films which were made on dreams of poor central character

a) Jab Jab Phool Khilen: In this film the central poor character has an intense desire (dream) of marrying a rich girl Nanda. The mass audience / mostly dreams about getting the love of a Princess / Raj Kumari. Here the hero is also doing the same. So, they identify with his dream and consequently with the entire story and film. Finally, the climax his dreams come true. The audience feels "Aaj Uska Sapna Pura Hawa Hain, Kal Apna Apna Hoga". The audience feels joy in the hero's success at fulfilling his dream. The audience believes that someday their dream will also come true.

(b) Raja Hindustani: This film is extremely similar to the film 'Jab Jab Phool Khilen'. It is also based on a poor man's dream of getting a Raj Kumari (Princess).

(c) Pretty Woman: This film is similar to 'Jab Jab Phool Khilen' and 'Raja Hindustani'. She dreams of marrying a Prince (Rich man Richard Gere) someday. This story is very similar to "Cinderella Story". Where a poor girl gets a prince one day. The film was very much a hit in Mumbai.

(d) Milan: Poor boat sailor Sunil Dutt falls in love of rich Nutan. In first birth they don't succeed. But in reincarnation (Punar Janam they succeed.)

11. WHY TRIANGULAR STORIES ARE SUPER HIT?

The triangular stories are mostly based on "sympathetic central character." That is why all of them are a big hit. A sympathetic character evokes sympathy in the mass audience and mass audience gets involved with him and his pain. Their involvement with the central character ensures involvement of the audience in the story. The central character of triangular films is Sad, depressed with this and losers (defeated in life). The audience identifies with this and partakes pain and his suffering. Let's see a few examples of such interesting (and full of sympathy) triangular story-based films.

(1) Saajan: The central character Aman (Sanjay Dutt) is an orphan, adopted and a handicapped person i.e., he is a sympathetic character. He has inferiority complex, believes that throughout his life no girl will ever love him. (There was a scene shown in the film, in which a girl insults him and told that he is an inferior person and no girl will ever like him). The audience feels sympathy for him and desires (wishes) that some girl should love him. And their desire was favoured by a very beautiful girl Madhuri Dixit. Due to the presence of sympathy factor, the film was a Super Hit.

(2) Rangeela: Here in this film, Aamir Khan (Munna) is a poor man, uneducated and uncultured / bindaas man. He was very much similar to the mass audience class. The audience identified with him. And audience supports as he is a loser (i.e., lost his love, he believes that Urmila Matondkar loves the rich and successful hero 'Jackie Shroff'). So, he is very much depressed. This evokes sympathy in the audience for him. And the audience gets involved with him and the entire script and film itself was very much gripping / interesting and hence was Super Hit.

(3) Kuch Kuch Hota Hai: There is a sympathetic character named "Kajol (Anjali)", who had lost her beloved man Shah Rukh Khan. This evokes

sympathy for her in the audience. Due to this sympathy the audience gets involved with her pain and her desire to get the love of Shah Rukh. And finally, her desire is fulfilled by the two kids, who create such circumstances that Kajol succeeds to get her hero. As we know, if central character is interesting and able to involve mass audience then the entire script / film becomes interesting and the film becomes a Super Hit.

(4) Hum Dil De Chuke Sanam: Here sympathetic characters are both "Salman" and "Ajay Devgan". But Ajay is able to evoke more sympathy in the audience as compared to Salman. Gradually and slowly, audience develops a desire / wish that instead of Salman Khan the heroine should remain married to Ajay Devgan as he loves her so much and helps her to fulfill her wish to search Salman.

(5) Muqaddar Ka Sikandar (Two Heros and a One Heroine): Here Amit is Laawaris, poor and a loser. He is defeated in love. He fails to get the love of Rakhi (Heroine). He loves the heroine so much but she hates him. He is so sad and depressed that to overcome his stress he takes support of 'wine' and "muzra". The audience. partakes and totally gets affected by his despair. This develops a link (Strong relation) both the audience and him. Development of such link is the key factor in involving the audience in the script / film and hence the film was successful.

(6) Devdas (Two Heroines and One Hero): Devdas (Dilip Kumar) is also the story of a loser / like Amitabh of Muqaddar Ka Sikandar. He too takes the help of wine and muzra of Chandramukhi in order to overcome his depression. He too was able to evoke sympathy in mass audience and therefore the film was a hit and now the same film is made on Shah Rukh. It will also be hit if Shah Rukh Khan is able to evoke sympathy in mass audience.

(7) Saajan: Here hero Aman (Sanjay Dutt) is poor, orphan and a loser. He is basically a very sympathetic character. He is able to evoke sympathy in the

audience and hence the audience gets involved with the film with his wish that he should get his love Pooja (Madhuri Dixit).

(8) Saagar: Here Kamala Hassan is poor and a loser. He fails to get his love i.e., heroine Dimple Kapadia. He is such a sympathetic character that though his heart is broken even then he laughs in order to hide his pain. "Uski Hansi Saat Saat Gum Ke Samandaron Ko Paar Kar Ke Aati Hai".

(9) Deewana: In this movie Rishi sacrifices

(10) Ek phool do maali: Here Balraj Sahani sacrifices

(11) Mere Huzoor. Raj Kumar sacrifices.

(12) Sangam. Rajendra Kumar sacrifices.

(13)Kal ho na ho

12. FACT AND FICTION

There is very big confusion among makers that whether a film should be based on reality or it should be a fantasy, fiction of filmi character.

A realistic film like "LAGAAN" was successful but "ASHOKA" failed at the box office. Art films are mostly based on reality but mostly they meet failure. Film "Hum Aapke Hain Kaun" was a Super Hit but "Monsoon Wedding" was also on a film having a wedding theme and it was made realistically but it has failed. The point is that the film's main object is to give entertainment to the mass audience. If a realistic film like "Lagaan" is interesting / entertaining then it is accepted by mass audience. It is immaterial that whether a film is based on reality or fantasy / fiction / filmi type; the main point is that it should be interesting / entertaining.

Art cinema is mostly made to show view point of the maker / director, to get awards in international film festival. They are least bothered about the main objective of film making i.e., to provide entertainment to mass audience. On the contrary. Audiences also like other fiction characters like 'James Bond', 'Superman', 'Rambo', 'Batman', 'Spiderman' though they are false but interesting commercial films are made to suit the taste of mass audience. The mass audience like both types of stories i.e., fact based as well as fiction based. Fiction stories are like a woman (heroine) changing into a snake but the mass audience has accepted such a heroine and liked the film very much for e.g., 'Nagina' and like 'Naagin'character.(Film multi starrer “Nagin” was hit. “Film` jaani dushman’ was super hit multi starer film. The Bhoot shown was fiction.

In most of Amitabh Bachchan movie, he is shown as filmi character for e.g., in "Deewar" he fights alone with 'Peter's Gang which comprises of 10 to 15 peoples and in "Trishul" he fights 10 to 15 Gundas alone and brings an ambulance well in advance. The mass audience has accepted the herogiri with

great joy. So, the keep point is the character and story should be interesting, it is immaterial whether it is a fact or fiction!

In film `Gadar' Sunny fights so many Pakistani villain, was acceptable to audience.

13. ROLE OF CLIMAX IN SUCCESS OF A FILM

There is a big debate with respect to the climax of the film Whether it should have a happy end or a sad end. For the film 'Ek Duje Ke Liye' the producer of the film kept a sad ending whole Late Shri Raj Kapoor had suggested the producer to keep a happy end / climax. The producer kept a sad end / climax and the film was a super hit. This does not mean Raj Kapoor was wrong. There are many films which were a hit with a happy ending. For example "Hero", "Bobby" Let's see more example in this regards: -

Example 1: The film 'Ankhiyon Ke Zarokhon Se' was based on a cancer disease. The film had a sad climax. The film was a big hit. But there was also a film named 'Dil Ek Mandir made on cancer disease. It had a happy ending. It was an also hit

Example 2: The film 'Qayamat Se Qayamat Tak' was a love story. It had a sad end. It was a super hit. Film "Hero" was a love story too. It carried a happy end. It was also a Super hit.

Example 3: 'Ek Duje Ke Liye' and 'Bobby' were also love stories. Both had different climaxes. One had a sad ending and other had a happy ending but both were super hits

Example 4: Film 'Anand' and 'Majboor' were made on the same lines. Both characters were suffering from deadly diseases, cancer, and brain tumor. Each end differs in climaxes i.e., sad and happy. But both were hits.

Example 5: Film "Naam" and "Gumraah" were based on a character who is trapped in most difficult circumstances and death is almost certain for both Sri Devi in Gumraah and Sanjay Dutt in "Naam". Both desperately wish to

survive. One dies and the other survived. One had a sad ending the other a happy one. But both were successful.

So, the point is as far as success is concerns both types of films i.e., with happy end and with sad end have been successful. The entire film must be interesting. The film's success just does not depend on the last scene or on the climax of film. If the entire film is good and if the end is better than it is 'Sone pe Suhaaga'. If the entire film is bad then just a good climax cannot save a film.

14. HOW TO PULL AUDIENCE TO CINEMA HALL

When a producer / distributor releases a film. Their main concern is audience response. They want that the audience should come to the cinema hall so as to get good box office collection. For this it is essential to know types of audiences who watch Hindi films.

Types of audiences:

1) Peak Sensitive Audience: The most sensitive audience comes in first week itself. For them, star value and publicity are not so important! They are not bothered about loss of money if they do not like the movie. They are habitual cinema goers. They even come to see a flop film. Because to even big flop films have box office collection of 10 to 15% in the first week. These first goer are responsible for 10 to 15% collection of these big flop films.

2)Highly Sensitive Audience: Such audience requires good publicity, star value and good music. So as to give them minimum guarantee that this money will not be lost and the film will be good. For them star value is essential. They first go to cinema halls.

3) Medium Sensitive Audience: Medium sensitive audience cannot be pulled to the theatre even by big star cast. They require minimum guarantee that their money and time will not be wasted by watching a bad film. And hence they wait for the response in the newspapers, film magazines. But they believe in the mouth publicity of the audience who have seen the film. If they get positive mouth publicity then they go to see the move.

4) Low Sensitive Audience: They cannot be brought to cinema halls even by good positive publicity. They basically watch very few films, say 2 to 3 in a year. This means that they see not good films but the best one. To bring such

audience to theatre films like Maine Pyar Kiya, Hum Aap Ke Hain Kaun, Kaho Na Pyar Hai, Dilwale Dulhaniya Le Jaayenge are required. Just good film cannot bring them to the cinema hall.

Therefore, a maker has to make the best film in order to bring all 4 types of audiences to cinema hall. And then only a film can draw maximum box office collection. A film who draws just 1st type of audience, does not become hit. And a film which brings 2nd type audience is average film. And a film which pulls out 3rd type audience from their homes is a hit film. The Super hit films brings all 4 types of audiences to cinema hall.

15. LAWS OF MARKETING / SELLING

In this world everybody is a salesman. Everybody is selling something to each other. The world is based on exchange of need principle. One sells something and other purchases something. To succeed in selling (i.e., succeed in business) one should aware of fundamental marketing (selling or business) laws. Let us see few such laws of selling business: -

(1) First Law of Business: You cannot sell a thing (product) to a saint as he has no worldly materialistic need. Hence, if you find someone like a saint, never waste energy to sell your product to him. He will never buy it.

(2) Second Law: You cannot sell a product (or your product) to a beggar as he has nothing to return the favor done by you. Selling is an exchange of need. If a beggar is not able to return the favor. Then do not do any favor to him. Lots of people run a car alone to town but they never give a lift to any person waiting for the bus at a bus stand. Because such. favors to bus travelling passengers will be a unidirectional favor and nobody is interested in doing a single sided favor.

(3) Third Law: You cannot sell medicines to a person who does not believe that he is sick. By infinite effort you will not be able to convince him that he is sick. For example, one who takes drugs, tobacco or alcohol. It is very difficult to convince him that smoking is an escape to reality and it is a psychological sickness (neurosis). And he is a psychiatrist. But such escapist cannot be convinced. They remain escapist throughout their life. And hence do not waste time to convince them to leave their addiction as they do not believe that they are sick.

(4) Fourth Law: Never try to sell a dream to a non-ambitious person. He believes that he is a defeated person and dreams are not for him. As he has

lack of confidence in himself. Hence, he compromised with dreams. He has strong belief that he is born poor and will die poor.

(5) Fifth Law: Never waste your energy to sell a dream to a person who has a illusion that he has everything, intelligent and is self-sufficient. Such persons will meet repeated failures in their life. will never ask the help of others. Even after thousands of failures they will never accept that they are less intelligent. And have to take help of professional. In Bollywood many producers, directors have such an illusion. After repeated failures they never shed their ego. And never comes out of the negative phase of their life. Finally, they lose credit in the market. No stars show interest to work in their film. No distributors purchase their film. Then they either stop making films and turn to T.V. Serials or use escape goats like wine and drug. The ego is the greatest enemy of a human.

(6) Sixth Law: Never try to prove others that he is wrong unless you have solutions to his problem. It is easy to criticize someone but is very difficult to solve his problems or to give solution for one's problem. When we say to someone that he is wrong, then this lowers his confidence. Instead, first you boost his confidence then you can lower his confidence slightly by criticizing him. In simple words, if you want to take five rupees from somebody first you give him ten rupees. You cannot take five rupees without giving him anything. He will never agree to lose his hard earned five rupees.

Decision, belief, concept, thought and ideology are an individual's biggest asset / properties. And when one criticizes their decision, belief and concept they fight back to protect it. For example, if a woman believes in "Burkha". Then do not criticize her, instead you give her advance education. Due to higher education when she will get big post and position, she herself will leave her Burkha and will wear modern dresses. Then you don't have to criticize her for her Burkha. She will leave Burkha even without your asking for her to do so. Here the author doesn’t say Burkha/Hijab is bad thing.

7. EGO MAKES LEARNING IMPOSSIBLE

The ego is the worst enemy of the human life. An ego-based decision has short sighted vision. The decision is made on the basis of short-term benefit, and it does not consider long-term benefit. Therefore, an ego-based decision and action brings shame and unsuccessful in one's life.

Let’s see one old story about ego- based learning. There was a guru and a chela. The guru was a very learned person. One chela came to him for few days and learned few lessons from him. He was a very egoistic person. He felt that he had learned everything / knowledge to him. Due to this belief, he declared himself as guru rather bigger than his own guru (Swami Vivekanand never said that he is bigger than his own guru Swami Ram Krishna Paramhans).

Then the chela started imparting his knowledge to common people. He started giving solutions to their problems. People started to visit his ashram. He started taking lots of money, gifts from them in the name of ashram fund. He even started developing sexual relationships with various women who were visiting ashram. Slowly his followers came to know that he was not able to solve their problems. Instead, he was solving his own problems and desires. Realizing this, gradually they stopped visiting him. Then the chela became very sad, lonely and depressed. He went back to his guru for resolution of his despair.

His guru said that ego was the main cause of his sufferings. He had not learned even a single drop of knowledge and believed to have got everything. The whole oceans were yet to be learned. Moreover, he was not having real interest to gain knowledge.

The second reason of his despair was, that for him learning and knowledge was just means of fulfilling his worldly materialistic desires (example gift, money and sex). Learning was not his main motto, purpose of life. It should not be means but should be end itself. The chela got the words of guru. Again, he started learning in the guru's Ashram acquired by knowledge and got the bliss of life.

17. BAD PHASE IN CAREER

When one is successful everybody seeks to board his ship. But the moment they realized that the ship is sinking then they jump out of the sinking ship like rats, who are famous for deserting a sinking ship first! The captain of the ship has to bear all troubles to save his ship alone and if by his great effort the ship is saved, then again, the same rats i.e., friends will come to the ship and say "no" - I have not left the ship, I was walking near the deck and suddenly I slipped and fell in the sea. I did not want to leave the ship as I was 100% sure that you will save the ship. On the contrary, I did not believe, that a ship can sink when such a great captain is in it.

18. THE REASON OF LONELINESS

One cannot live in isolation. Loneliness is a sense of isolation, having no relation with another human being. If one wants to get rid of loneliness, he should immediately start keeping relations with other human beings. Isolation will bring despair, depression and utter loneliness in his life.

The Nature tells people to live in mutual interdependency, by helping each other's goals. Nature operates on relationship and interdependency with one another. A single seed grows with the help and support of many things of nature, say, light, air, soil, water and minerals. When it grows into a tree, it gives shade to human beings, keeps the atmosphere cold, gives out oxygen, keeps soil intact, gives fruit and wood to man.

This is not an era of independency. If one has developed TB, then he himself cannot do research and find out anti-biotic of TB. As it requires plenty of time and intelligence and money. He may not be able to succeed in finding a TB drug in his small span of time. Therefore, it is better to take help of already available medicines of TB discovered by Alexander Flam. Life is team work. We often listen to this when a director receives film fare award, he first thanks all his team members before taking the award. It is team work. A satellite launches not by scientist alone, it is team work.

19. GOOD VERSES

EGO

The biggest enemy in one's life is one's own ego.

CURIOSITY

All wonders you seek for are lying within yourself.

SUCCESS

- Great fear kills motto for action, makes man action less / dream less.
- Over confidence kills vision and action without vision brings repeated failures.
- Only action with vision can change one's life and the world.

BLAME

How often do we blame our failure on others on external conditions, the wiseman knows that his own impure mind is his worst enemy and the pure mind is his best friend?

SELF CONFIDENCE

Build self-confidence. Remember, no one can make you inferior without your consent.

TEAM WORK

Learn to work in team. The challenges ahead are so complex that no individual will be able to face them alone.

PRIDE

Never let success go to your head then you become vulnerable to making bad judgments. And wrong judgments are responsible for one's failure.

EXCELLENCE

- Excellence is doing ordinary things extra-ordinary well.
- Perfection is not attainable but if we chase perfection, we can catch excellence.

MEANS AND END

It is not enough to take steps which may someday lead to a goal / end. Each step must in itself be a goal and a step likewise.

PRAISE

To praise somebody, we do not require to think. But to criticize we have to use our mind and intelligence and we have to show big courage. To praise nothing is required. Even a dog praises by shaking just his tail.

QUALITY

It is never an accident. It is always the result of intelligent effort. There must be a will to produce superior things.

EGOISTIC

There are two types of egoistic people. One who search power, post and money and one who leave them. How mean you are? Not able to leave even Zhopdi. See I have left the palace.

GURU

People say 'Guru' should be respected. Something is wrong in this statement. The real guru is one who leaves no stone for his student besides respecting him.

PATIENCE

- To know truth, to get peace, to know God requires tremendous degree of patience. And patience is nothing but waiting for infinite time.
- The key to everything is patience. You can get chicken by hatching the egg, not by smashing it.
- Patience makes suffering creative.

LEADER

- The leader is a follower of his own follower. He always keeps a watch on his follower, what they want, where they want to go. And then he starts walking in the same direction where his followers want to go.

- Famous persons have to avoid what their fans dislike and have to seek what is pleasing their fans. (Thus, he is ruled by his own fan).

READING & LISTENING

- Everybody knows what reading is but what it is to be read about few know.
- Everybody wants to speak; few want to think and discuss and nobody want to listen.

SUCCESS

- If you want success, make other people successful.
- Success is not an end but it is a continuous journey

GREAT PEOPLE

- Small people talk about others.
- Average people about things and great people talk about ideas.

20. SEPARATION (JUDAAI)

A person who is unknown to us and if he goes away then pain is felt but if a very close one leaves us and betrays us then agony is felt. The pain of such a person is always partaken by mass audience due to the sympathy factor. Let's see some separation super hit songs, which were liked by the audience due to sympathy phenomenon.

1)	Pardesi, Pardesi, Jana Nahin, Mujhe Chhodke (Raja Hindustani)
2)	Rasik Balma Haaye Dil Kyon Lagaya Jiyase Rog Lagaya
3)	To lut gaye hum teri mohabbat main
4)	Lambi Judayee
5)	Tujhe Yaad Na Meri Aaye Kisise Ab Kya Kehna
6)	Yaad Aa Rahi Hai
7)	Mainu Ishqu Da Lagya Rog
8)	Main Khush Hoon Mere Aansoon Pe Na Jana, Main To Deewana
9)	Banake Kyo Bigada Re
10)	Khush Rahe Too Sada
11)	Tere Mere Beech Main Kaisa Hai Ye Bandhan Anjaana
12)	Tere Bina Zindagi Se Koi
13)	Dil ke Zharonkho Main Tujhe Ko Bithakar
14)	Yaad Na Jaaye Beete Dino Ki
15)	Ye Duniya, Ye Mehfil, Mere Kaam Ki Nahin
16)	Tujhse Bichchad ke Zinda Hai Yaar Bahot Sharminda Hain
17)	Gum Uthane Ke Liye Main To Jiye Jawoonga

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The Audience psychology and success of film

M.Hume

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Question 1) There was a question about" Lamhe" that Why 5 minutes of film (where Anil embraces and decides to marry younger, daughter like Sridevi) has washed out the 3 hours of good comedy, beautiful landscape and nice music?

Answer) let's see some examples from real life then we will see reel life.

Example 1 "From Real life". Let's see Randhir Kapoor statement.

"For long time I had silently suffered people saying all kinds of things about me. They said Iwas useless guy who could never line up to the Raj Kapoor traditions. Now I am amused when the same people come to me and invite me to cut their negatives," saying it would be great honor if I did so".

Here we find that, the people who were conceiving him as a useless fellow for long time, suddenly conceived him honorable/sensible man. This happen when: "Heena "was a big hit. So, the single moment of success has washed out all the past ill conception. So, by this example, we find a single moment has got a tremendous capacity to wash out all past effect.

Example 2. So, the case of 'David dhawan". After `Shola aur Shabnam become hit. Before this he was conceived a flop-director after `Andhiyan'. But this moment when Shola aur Shabnam become hit, the old memories of David Dhawan being flop, have been washed out.

In this regard David says "Here in this industry you are known only by your last film. So, the conclusion is that that the last good impression can washout all the past bitterness.

(The same is not true for super star hero. Shahrukh has given repeated failures (for example, GUDDU, ASHOKA, OH DARLING YE HAI INDIA, ANJAAM, ZAMANA DEEWANA, CHAHAT et,), but his image remains intact. When a film is failed, all blame goes to Director & when film is hit credit goes to Star Hero.)

OR

A present sweet moment can washout all the bitterness of past.

Example2) let's take a story in this regard. There is a family of 5 person. Father, mother and three children. Suman is elder daughter of aged 28 years. Two sisters age 16 years and 12 years. Mother and father both are sick.

Suman's father is worried about suman getting too old to be married in a society where girl is to marry at the age of 21years, Suman is 28-year-old. Father arranges many perspective grooms for Suman but she refuses every time by telling some clumsy statement. After one such in stances, he got enraged and asked her that "If she continues to reject proposal then there will be a day then no perspective groom would ever come to them.

(Suman's mothers tells her father that. This is exactly what Suman wants. She is the only earning member in family, on whose income treatment of sick parents and education of younger brother sisters depends on. On hearing this the father wept. A positive present moment has washed out all the bitterness of father for Suman.

In `Lamhe' same has happened a negative present moment/scene has washed out all effect of beautiful past.

Why this happens?

It is a natural law; this we have seen in various example.

Question 2: Whether fantasy and emotion are having any relation with logic and reality?

Answer) Fantasy is unrealistic thing. It is an imagination, intentionally done to get pleasure. similarly, Emotion has no relation with logic and reality. When we are in emotional state, we are

unrealistic and not logical. We have heard this statement frequently that "be realistic, don't be so emotional.

Question2.1) what is importance of illogical/unrealistic things like fantasy and emotion with respect to success of a film.

Answer) Illogical things are having greatest influence on success of a film. They are rather prime thing in this regard.

In our own life, these illogical things play major role. In world of emotion, illogical things are biggest truth. The biggest truth in the world of emotion is the satisfaction of desire and not the bitter reality. When we meet a palmist or ac astrologer and when he says your future is bright and successful, we easily believe him.

The false(lie) which is in favor of our desire is acceptable and more valuable than bitter reality (which is against our desire.) If you make a film and call me for the pre-response, when you ask, how was the film. Then our positive response is welcomed as it boosts his confidence. This will help to his desire to make a hit film. In other word man prefer fantasy and sweet memories in comparison with bitter reality. In real world nobody sings songs in garden but songs are must to make a Hindi film. This called as cinematic liberty. Songs produces pleasure in the audience. Similarly, fight sequence where hero fights with 10 villain is acceptable as it meets the desire of the audience at that moment.

Question 2.2 But in what case the audience rejects illogical things.

Answer) We reject an illogical thing if we don't have desire of it. For example if are watching marathi film`Sairat ' and if we find heroine not attractive, interesting and beautiful then whole film will be rejected by the audience. Not only Hero shall love Heroine but the audience must like & love the Heroine.

Take the case of revenge film, if we are watching a revenge film and if we are not charged with desire to punish the villain. Then Hero's fight sequence will appear bore/not interesting. Interesting things are those which meets/suits the audience desire. Suitability to the Desire is must for acceptance of a scene or a song. For example, in "Trishul" the audience is charged with desire to punish (Take revenge) from RK Gupta. The audience has accepted all illogical scenes. Amitabh Brings Ambulance in advance and fight with 10 villain/Gundas smoking bidi in dynamite area. He tries to buy a plot of 5 lakhs though he doesn't have 5 paise in his pocket. His confidence was not conceived as overconfidence. As the revenge charge/desire was present in the audience.

Same is true for film`Akhari rasta' , the audience was charged with revenge from Sadashiv Amrapurkar. The Action scene of jumping motorcycle by aged Amitabh, was accepted by the audience.

Question 3.1Why stars are dominating the Film industry? What is this vicious circle?

Answer) Let's see the circle below:

1. A film become hit.
2. The audience conceive, it is hit because of the Hero. This is misconception of the audience.

   For example, `Qayamat se Qayamat tak was not hit with first timer Amir khan. Who lacks stardom before QSQT. Same is true for Shahrukh khan before release of "Deewana & for Salman khan lacks stardom before `Maine pyar kiya'. In film`Phool aur Kaante', Ajay Devgan was new comer (lacks face value), The films were hit due to its quality.

3. As Distributor feels audience comes to see Star film, he buys only film consisting of STAR
4. Therefore, producer makes film by taking star.
5. And therefore Star (who has face value) become dominating factor in this vicious circle.
6. Then Star interfere with the Director and the Script. If it is positive then quality of film improves and vice versa.
7. Then a film flop or hit.

(Mostly Credit of hit goes to Star and blame goes to Director. For example, the when Shahrukh khans' films become consistent flop, then his Stardom did not affect. Example:`Guddu',`Zamana Deewana',`Chahat',`oh darling ye hai india',`Anjaam',`Ashoka'etc.

Question4) What is quality dominating circle?

Answer) Sanjay Dutt was in jail under TADA (Terrorist Charge). He has negative image. But Rajkumar Hirani has casted him in `Munnabhai MBBS'. The script and direction were so good that the film instantly became Super hit, just because of Quality of Script and Direction

This made `Raj kumar hirani' as Star. He made `Lage raho munnnabhai',`Three idiots'

The Psychologically behind it is called Ivanosky Pavlove Conditioned reflex.

Question 5) What is emotion and how it is produced/?

Answer) For this `Read book written by DAVID HUME. The name of the book is `Treatise on Human Nature'

Desire and emotion: When desire is opposed then pain emotion is produced. And when desire is favored the pleasure emotion is produced. But to produce Emotion two things are essential.

1) Relation of Sensation and
2) Relation of Idea

Relation of sensation means: the event//scene/ news should be sensational. For example, Genocide is happened in Gaja of Palestine. The news is sensational because loss of life (of huge population). But for it should have relation of Idea. To evoke sensation in heart of the news listener. In Gaja of Palestine only Muslim population lives. Therefore, only Muslim will be affected by the news. A

great pain emotion will be produced in the Muslim country as they relation of Idea is present. In Hindu the emotion of pain will not be produced. As due to class phenomenon if one Muslim gets hurt then other gets affected by it automatically. If a Hindu killed in bum blast all Hindu feels the pain. In Film `Sholay'the terror is not only felt by the residence of Ramgadh but also by all the audience sitting on cinema hall. In Film `Trishul' not only Waheeda felt betrayed but all the audience sitting in cinema hall also feel betrayed. To this action a reactive desire/Charge to take revenge is not only produced in Amitabh who represent audience as he belongs to the audience class, i.e., poor-class.

This phenomenon can be made simpler. If there is cricket match of 20-20 over then all cricket lover will watch the cricket match for the victory of India. This is consisting of both. Relation of idea (i.e., India is our country). And relation of sensation (hope of victory of India) will also be there. So, this is how emotion is produced.

Questinon6) What is more important to make a film hit, good music or good script?

Answer) This similar to question like which instrument is more effective for good music Sitar or Gitar? flute? or violin? Or drum ?

Definition of music is expression of feeling/emotion in tune. all are equally important

The role of music is expression of feeling/emotion in tune (pleasant or sorrow).

The role of script is same i.e., expression of pain emotion and pleasure emotion. Music and script both are equally important. The purpose of dance and fight is also equally important, it does the same. Action means the discharge of anger emotion. Dialogue, face expression, sound effect, song, camera movement, lighting are important parts of expression of feeling. All are equally important.

Rajesh Khanna was Romantic hero, hence he used expression of romantic feeling through face expression and romantic songs, dance. While Amitabh image was ` angry (mentally disturbed) young man therefore he used good dialogue delivery to express anger and physical action to discharge his anger. He hardly taken support of good music, romantic song etc. While Shahrukh has used both.

He is romantic (Dil wale dulhaniya le jayenge,&Kuchh kuchh hota hai) and angry young man(for example Sharukh of film 'Darr &`Baazigar').

Question 7) WHAT IS DOMINATING FILM INDUSTRY STAR, BANNER, OR BOTH?

Answer)

1. Combination of Star and Banner is most powerful(first). Hero one of khan and Yashraj banner, dharma production
2. Second comes Star, with own banner
3. third comes Banner.
4. And fourth unkown, team (all are new hero,heroine,director,producer)

My book is useful for forth category. Where star script will be there. But the problem of new film maker is they fail to sell the film. And they do not master the field, they enter without preparation. Like book reading. Every new producer has his own script, rather story and he is dead dure that he has Oscar award winning subject. Only money is required to make it hit. Those who has money gamble on their story. **There is clear difference between a business and Gambling** .It is not simple, common, normal field. Heavy dose of psychology/awareness is required. In 1988 I was developed deep interest to find what factors requires to make a hit film. I got the book in Gandhi memorial library in churni road. My self is having deep psychological understanding (learned from the book of `treatise of human nature written by David Hume.) Understanding the book is quite tough. It is like reading Jiddu Krishnamurty, Osho, Khalil jibran book. I made it simpler to understand for myself and for others. I am **`pioneer' of film/celluloid psychology.** Fourth category and myself can improve psychologically the script to wonderful level. Category 1 to 3 do not need it. They believe they know their profession well. But Film `Fan', film `prem ratan dhan payo', `Ra-one' failed at the box office. Gandhi said once read as if you have to live forever and live as if you die tomorrow. Therefore, learning is continuous process, we have learned in every fresh moment. We are always student no body is teacher including myself.

Question 8) when we select a subject, what should be look into?

Answer) We should see following three points:

1.Easy to understand: The theme should be easy to understand

2.Acceptable/Agreeable: The theme should be acceptable. Though Woman changing to Snake (Nagin) is illogical but many film were made on it and they were successful. Shaitan(devil) is acceptable in film`Jaani dushman', was super hit. re-incarnation is acceptablefor example `Karz',`Om shanti om'. Daughter cannot marry father figure Example `Lamhe', exchange of wife is not allowed.

3.Intesresting: That is, it should evoke the required emotion (by theory given by David Hume, it should be sensational and should have relation of idea.

Let's discuss in detail:

1. **<u>Easy to understand</u>**

   If our goal is to be reach to mass audience, then theme should be easy to understand. Ghalib poetry, Tagore poetry, MF Husain/Picaso painting, Satyajit ray film, classical song is too difficult to understand by mass audience. The mass audience likes Rafi, Kishor, Lata, Shankar Jaikishan, Laxmikant Pyarelal song. Amitabh, Rajesh, Shahrukh etc.

   Complicated script to be avoided as we want to cover mass audience and not class audience. Novelty is good thing but when novelty is mixed with complexity then it becomes art film. Our aim is to reach the mass.

2. **<u>Acceptable/Agreeable</u>**

The selected theme should be morally, emotionally, present concept/faith/belief. Initially arrange marriage was there later love marriage shown as the society changed its belief system. In `Ek duje ke liye' Hero heroine were rebellion. Both has to dies. In marathi film upper cast not accepted marriage with lower cast boy. Both has to die. Both films were hit in spite of the contrary faith of society. The mass audience says Love-marriage is allowed in present scenario by mass audience both films become super hit. This was about first" rebel-love film.

In `Lamhe' the theme did not suit present belief system of the mass audience. Exchange of wife is not agreeable to present belief system of mass audience. These are experimental film, ``fan; of Shahrukh was experimental. Don't go for experimental theme. In `Ek baar phir' was successful experimental film. Initilly prostitute was not allowed to enter respectable normal family but later belief of society is changed and she became acceptable. For example Hanste zakham',`Mitti aur sona',`Baaghi'. & `Sadak'.

3. Interesting

Newspapers and reporters are always in search of interesting news f or readers. But how to find interesting news. Because news that 1000 people died in Japan due to earthquake doesn't evoke fear emotion in India. Though the news is having relation of sensation but lacks relation of idea. We Indian has nothing to do with Japan. While single case of bomb blast close to our home terrorizes us.

Similarly, big blasting in film may not evoke any emotion in us, if it fails to relate with our life/I interest. But an event/scene which is strongly related with us create terror in us. In Film`Pratighaat' Villain `Kaali' succeed in evoking terror. It is due to close connection (Relation of idea) with the audience. In `Mera Gaon mera desh' Vinod Khanna (Jabbar Singh) evokes terror in mass audience. While `Shaakaal' of Film`Shaan' fail to evoke terror. As it lacks relation of idea (Explained in David Hume's (Book`Treatise on Human nature'). It is the joint work of Screenplay writer, Director and the villain. By Challenge nobody can say with 100% surety that he will be able to terrorize the mass audience. Because it needs to understand the second part of David Hume's **`Relation of idea'** deeply/thoroughly. To understand David Hume one should be able to know philosophy (class-phenomenon/difficult to understand),J Krishnamurty, Osho, Sigmund Freud etc.

"SCRIPT

SENSE”

M.Hume

OBJECT(AIM) OF A SCRIPT:

-Its aim is to hold the interest of the audience in the scen have any desire to see/to involve in the materialistic world.

e. Or to involve the audience attention in the scene played on screen.

Question) But how to hold/grip the audience interest/attention in the scene played on screen?

Answer) First let's see the definition of interest, then we will see how to hold the interest.

'" INTEREST": - It can be defined as, "A desire to see/to have/to involve in a thing. For example, when we say that a sanyasi does not have any interest in the materialistic world, then we mean to say that he does not have any desire to see/to involve in the materialistic world.

INTERST IS A SUBJECTIVE/RELATIVE PHENEMENON: - The audience interest does not totally depend on the scene/movie shown on screen. It also depends on the psychology/mentality of the audience. People often say that beauty lies in the eyes of beholder. When snake charmer plays `BEEN'/PUNGI before the Snake, it involves him totally but buffalo does not feel any interest in it. One(snake) feels same scene interesting but other(buffalo) feels it not interesting. Whether scene have any problem?

No, the scene is having no problem at all. The scene is very interesting one but buffalo lacks music sense, while snake do. So, this proves that rejection or acceptance of a scene also depends on the type of audience (their mentality/their psychology/nature. Therefore, whenever we talk about interesting scene of a film then the audience psychology/nature/mentality will automatically come into picture. Because interest is subjective phenomenon.

When a goat is sacrificed then Muslim thinks of mutton biryani (a joy) but brahmin feels crime(pain) against animal. Similarly, when a Hindu sees the river ganga, then he feels emotion of faith/shraddha/mother. But non-Hindu feels it normal water. This proves emotion/scene is subjective phenomenon.

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CONCLUSION: INTEREST is subjective phenomenon. & Hence a scene's performance is totally depending on the type of audience present in cinema hall.

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Now we are having two options to hold/grip interest of audience.

Option 1: We write script/scene without considering the audience interest/nature/psychology/taste.

Option 2: We see first audience psychology/nature /Type. The write a script/scene.

The option 1 is similar to playing BEEN/PUNGEE without considering number of snake present in hall. For example, there are total 5 snakes in hall, then only 5% of audience will like it rest of 95% will reject it. (Similar to case of an art film, whose collection is very poor).

The option 2 is first see the taste (psychology) of audience then write a script. If there are 95 numbers of snake in cinema hall, then pungi/been scene will result in 95% box office collection. Art film audience (5%) will not like it, but commercially it will be super hit.

The one who is involved in making the film commercially, has to make the film as per audience taste/psychology. Whether a script writer should play BEEN or show green grass is depend on number of buffalo & number of snake present in hall.

First let's see the audience psychology in detail then we will see how to write the commercial script.

AUDIENCE PSYCHOLOGY: Human being has two motives/desires;

1. Safety of life, pleasure source/asset & decrease pain
2. Progress: to increase pleasure source/asset

EMOTIONS:

Definition of emotion: They are called as aroused/altered state of mind. During joy man is happy/lively/vivid. And during pain it is dull/drowsy/sad.

Emotions: There are only two emotions. One is pain and other is pleasure.

In psychology emotion has different and wider meaning as compared to EMOTION used in film industry. Action scene is also emotion, as hero discharges his anger on villain. DRAMA is also emotion. During non-emotional scene audience get bored i.e., neither they get pleasure nor the pain. They are neutral passive, remain unaroused/non active. It is responsibility of

script writer only to write either pain emotion or pleasure emotion. In any case audience should not be in non-emotional state boring state.

DESRE AND EMOTION: Emotions are produced by DESIRE. Suppose we have a desire towards a beautiful girl, this will create two emotions:

1.Pleasure emotion: If she accepts our offer (The desire to get her.). pleasure is produced (Positive character) Hero

2.Pain emotion: If she rejects our offer (desire to get her). Pain is produced. Villain

3.Ambivalent: Mixture of pain pleasure (Gray character)

4.No Emotion: if she neither favor nor oppose our desire to get her, then no emotion (neither pain nor pleasure is produced.). This is called as NUTRAL or NO EMOTION. It is dangerous for film. Each character of film should either produced pain or pleasure. NEUTRAL character is dangerous (creating BOREDOM).

CONCLUSION:

1.Desire is mother of emotion

2.Desire is cause of emotion & emotion is effect of it.

3.Desire & emotion are two faces of the same coin

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DESIRE, INTEREST, CHARGE: Psychologically all are same.

b) PAIN & CHARGE: - Charge is having direct relation with pain: -

When we are charged with sex, hunger then we feel deep pain and we search madly for the means to discharged it.

b) DESCHARGED & PLEASURE: -

Discharged/ release/express is directly associated with pleasure emotion. For example, when we discharge sex/hunger, thirst/any desire then pleasure is felt.

The act of discharge is called pleasure emotion. While charge creation is called pain emotion. When we are charged with hatred/hunger then we feel a great pain

Types of Emotion

PAIN EMOTION	PLEASURE EMOTION
HATRED/ANGER	LOVE
HUMILITY	PRIDE
HOPELESSNESS/DEPRESSED	CONFIDENCE
ESCAPE	FIGHT
VICE	VIRTUE
GRIEF	JOY
SHAME/GUILT	PROUD
REPENTANCE	REMORSELESSNESS
UGLY	BEAUTY
PASSIMIST	OPTIMIST
FEAR	HOPE
POOR	RICH
ETC….	ETC…

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EMOTIONAL SCENES: -

They produce different emotions in audience. Broadly, pain, pleasure and ambivalent conflict emotions. As we have discussed earlier that.

Emotions are effect of the desire and when emotion is there desire will be also there. Therefore, we can say that emotional scenes touch audiences desire

interest, hence they can hold/grip the audience interest and attention in scenes on the screen.

So, emotional scenes can be said as gripping scenes or interest/holding scene. As we know that script of the film that can hold the interest desire of audience in screen continuously can make the film successful. Therefore, a gripping scene or emotional scene can also be said as successful scene.

Conclusion: -

Emotional Scene = Interest (Desire) holding scene = gripping scene = successful scene = Interesting scene.

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2. NON-EMOTIONAL SCENE: -

They are not able to produce any emotions. These scenes never touch the audience interest desire. We have already discussed that 'emotion' and 'desire' (interest) has a relation like cloud and rain. When there is no rain (emotion) then there will be no cloud (desire\interest).

Desire and emotions are the two faces of same coins i.e., both are same thing broadly.

Therefore, these scenes i.e., non-emotional scenes fail to grip/hold the audience desire (interest) in the scenes so they are basically responsible for the failure of the film.

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"Non emotional scene" = Fail to hold interest/desire of audience" ."uninteresting scene" = Flop scene (causes failure of film).

……

"CHARGE" (pain), "DISCHARGE" (pleasure) & "SCRIPT": -

An 'emotional script' or 'gripping script' or 'emotional film' does two things, either:

1. It creates charge i.e., 'pain emotion' in audience

OR

2. It discharges (satisfies/releases) the already created charge/desire and during the discharge (release) of a desire audience gets pleasure emotion.

   In other words, an "gripping script" or "emotional script/scene" does the above two works/things ONLY.

   For example.

   1. 'FILM GHAYAL':
      Scene: 1a) Ajay comes to lodge complain of his brother missing, but the police man on duty is not paying attention to him.
      (This avoidance scene creates an anger charge (emotion) in Ajay as well as in the audience).

      Scene: 1b) The policeman slaps a college student and his spectacles fall down.)
      (This scene increases anger charge of Ajay and audience to further high level).

      NOTE: -
      So, the above two scenes of GHAYAL can be said as "charging scenes" or pain creating scenes.

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   2. DISCHARGING SCENE: -
      Scene 2a): - "Zhak marthi hai police, pahen lo Balwant ka patta, chaato uske talwe. You basted; Law is my foot".

      Here in this scene the charge created in. "Scene 1a)" is discharged, and it gives pleasure emotion to the audience.

      "Scene 2b)": Sunny picks up the spectacle from ground and gives it to the student.

"Is chot ko kayam rakhna, kal ye kranti bankar mulk ki gandgi ko saaf kardegi"

This scene discharges the charge of Ajay and audience which was created the "scene 1b".

So, here these two scenes (i.e., 2a and 2b) are "discharging scenes". They discharge (satisfies) the charge of earlier scenes and gives pleasure emotion to the audience.

DESIRE AND CONCEPT: -

Broadly both have the same meaning. Extension of desire is called as "concept". For example, we (i.e., persons associated with film) have desire to increase our status. Similarly, other persons have also this desire of progress but we are increasing our status by film while others are doing progress by using other means like opening a textile company, investing in shares, opening an engineering company etc. The basic desire of all persons is same but the means are different. Now which means is correct/right or whose concept is right with respect to increase of status.?

The answer is that different persons have different concepts and everybody is right with respect to his concepts. Now we have seen that the basic desire (i.e., to increase status) is same but to get the same common thing different people uses different ways/concepts/means. These different ways/means to get the basic desire is known as "Concepts". So, concepts are nothing but it is means to get/achieve the desire. For example; different religion follows different ways (i.e., concepts) to get common, single desire of winning the God's favor.

CONCLUSION: -

Desire is an “end” & concept (opinion) is “means” to an end. So, in broad sense, both are very closely related or they are the same thing.

CONCEPT/FAITH/OPINION/RELIGION: -

All the four are same thing. We can say that religion is a ‘concept’ or religion is a ‘faith’ or opinion. All are same thing and all are means to get the desire and hence concept/faith/opinion/religion/ are directly related with desire and in broad sense, desire & faith/opinion/religion are same thing.

“CONCEPT/FAITH/OPINION/RELIGION” & “CLASS”: -

A group of persons having same concepts/faith/religion are known as belonging to one “class” or “one group”.

For example: -

1) With respect to “religion”: - Hindu Class, Muslim Class, Christian Class etc.
2) With respect to “Money”: - 1) Upper class 2) Middle class 3) Lower class.
3) With respect to our nation INDIA verses PAKISTAN
4)
5) With respect to “profession”: - 1) Writers association 2) Artists association 3) labor union 4) Producer association. Etc.
6) With respect to “Law”: - 1) Public 2) Police.
   Etc…….

“CONCEPT/RELIGION/FAITH” & “EMOTION”: -

If you slap on the face of one auto driver, then it will be simultaneously felt on the faces of all auto drivers present there. If a person abuses a prophet of a religion, then all the persons belonging to that religion will feel anger (emotion) for Consider “Case of Salman Rashdie”.

CONCLUSION: -

When any person of class gets pain then that pain is automatically transfer to us and we are simultaneously get affected by the pain (emotion) of the member of our class.

Hence, we can say that "Concept/faith of class" has a very strong relation with the "emotions" (of the class).

Script writer writes lots of emotional scenes but when the scenes are shown to the audience, they fail to get emotions. Director & writer very much worried that "why the audience is not affected by the grief & joy of the hero (Central Character)"?

The answer is very simple. As we have already discussed that we are only affected by pain & pleasure of the person who belongs to our class (Who is having same opinion/concept as ours). In cases where the audience is not affected by the grief & joy (emotions) of hero, Hero does not represent audience or hero does not belong to the audience's class (the audience's opinion/concept).

Now let's put a question in order to check that how much have we learned/understood?

Question) Above, in an example of a scene from Ghayal, it was said that the audience felt anger charge (emotion) on policeman when he slapped a young college student. Now the question is why the audience felt anger emotion? Why the audience was affected by the grief of the young student?

Second question in this regard is that whether this scene touches audience desire/interest or whether it holds/grip the interest/desire of the audience?

If yes, which desire it touches to?

Answer: - Now, here it is said that the anger emotion was produced in the audience. So, here point is that "emotion was produced".

We have learned that the Emotion is an “effect” & “desire” is a “secret cause” of it.

In the scenes of Ghayal emotion was produced in the audience. So, we have to find the audience secret desire associated with this emotion (i.e., anger emotion for policeman) and second part is that audience got pain emotion (anger emotion comes under pain emotion). We learned from earlier discussion that a “pain emotion” is created only when the audiences/human desire is opposed by an event/scene. So here, which desire of audience was opposed by the scene of Ghayal.

Here basic question associated with both points are same. i.e we have to search a secrete desire of audience associated with the anger emotion (for the policeman). Let’s find it.

We know that there are two different classes with respect to the.

1. Civilian/Public/Ruled
2. Police/Lawa enforcement agency/Ruler

The college student (of Ghayal) belongs to public class and hence slap on the face of the student was simultaneously felt by the audience. In psychology it is called as EMPATHY. In real life also, if you slap one Rickshawala, all rickshawala present there will be angry.

Let’s answer next question:

Which secret desire of audience of was hurt.?

There is a belief in the audience that if a policeman can beat one civilian, then another civilian is also in danger zone.

In USA one black person was killed by white policeman, then all

the black civilian got empathy with died black civilian. And then all

the black civilian was agitated by this event. They looted the shops.

They burned car, stores etc.

DESIRES AND THIR TYPES

There are 3 types of desires are there: -

1) Lively Desires (or unsatisfied desire)/CHAGE
2) Dead Desires (Satisfied Desire)/DISCHARGE
3) Evergreen Desires (Always remain alive.)

1) Lively desires: In film Trishul Sanjeev betrays Waheeda, then the lively desire gets created to take the revenge. Old romantic songs have repeat value. Lively desires can be called CHARGE.

2) Dead desires: Satisfied desire: When Amitabh takes revenge in climax by defeating RK GUPTA. (Sanjiv). Then anger/charge is satisfied/discharged. Dead desires never produce emotion. That is why in suspense film, once the suspense is revealed. Film fails to attract the audience who knows the suspense. Suspense film lacks repeat value. Same is true with respect to hunger desire. Once stomach is full, hunger becomes dead desires. After watching a new film, it becomes dead/non-interesting. With exception to Romantic films/songs which has repeat value.

3) Evergreen Desires: never satisfied desires. E.g., smoking, drinking, Pan/tobacco masala. Obese, Addiction of mobile,

video game, watching TV for sports, serials, dramas, OTT platform. Movies in cinema hall. Evergreen old songs etc.

ACEPTANCE/APPROVAL BY THE AUDIENCE

The film Saajan was rejected by one of KHAN. The point of disagreement was how Madhuri can love a person not seen by her, he could be old (say, 60years old). Then Madhuri will reject him. But the audience knows that the poet is young (Sanjay dutt).
And he is sympathetic character, handicap and poor. With great poetic sense. Benefit of doubt goes in favor of Sanjay dutt.
Logically India may be poor country but emotionally “Saare Jahan se achacha hindostan hamara.”. Similarly, no body sing songs in garden but in all film’s song is essential element. Similarly, Hero fight 10 people alone. Exapmle GADAR, Deewar, Trishul, Rajnikant action films. This phenomenon is called cinematic liberty. Example, Super man, Batman, Spider man etc.

DISCHARGE/RLEASE LIVELY DESIRES

The hunger, thirst, preservation, progress, pleasure seeking etc. are

CHARGE to be Satisfied/discharged directly (in reality) or indirectly (Fantasy, film, novel, TV, MOBILE, video game, nicotine, junk food) etc.

(CONCLUSION: We, film, screen people make stories to fulfill unresolved charge/desire of the mass audience)

SCRIPT CHECKING TO FIND ITS INTEREST VALUE

Based on the knowledge which we have developed in preceding chapter.

Let's check a script for its interest value.

For example: In film "Satwaan aasman" : Hero and are going to die after six months. They plan to live to the fullest as death is near.

Now let's see the script holding(interest)power to the mass audience.

The main characters fail to evoke sympathy emotion in the audience, they are so happy that audience fail to sympathize with them.

On the contrary the protagonist of `Dil ek mandir', `Ankhiyon ke zharokon se',`Anand', `kal ho na ho' succeed in evoking sympathy emotion in mass the mass audience.